KINEMATOGRAPH WEEKLY

Kine Weekly

JAN. 25, 1962
Vol. 536 No. 2834

Registered at the G.P.O. as a Newspaper

2/6

PER ANNUM 92s. 2d. POST FREE
- HOME AND OVERSEAS -



for Audience Appeal!

MGM's five new independent release programmes are going BIG everywhere. . . . Their certificates range from 'U' to 'X' but their box-office rating is Top 'A'!

ANGEL WORE RED (Ava Gardner, Dirk Bogarde) and **THE SUBTERRANEANS** (Leslie Caron)

ATLANTIS, THE LOST CONTINENT and **MORGAN THE PIRATE** (Steve Reeves)

A MATTER OF WHO (Terry-Thomas) and **SPINSTER** (Shirley MacLaine, Laurence Harvey, Jack Hawkins)

ADA (Susan Hayward, Dean Martin) and **INVASION QUARTET** (Bill Travers, Spike Milligan)

And! **BRIDGE TO THE SUN** (Carroll Baker) and **THE TARTARS** (Orson Welles, Victor Mature)

KINEMATOGRAPH WEEKLY
January 25, 1962

DESIGNED BY SAUL BASS



THE MIRISCH COMPANY

presents

BILLY WILDER'S EXPLOSIVE NEW COMEDY



STARRING:

JAMES CAGNEY
HORST BUCHHOLZ
PAMELA TIFFIN
ARLENE FRANCIS

CO-STARRING

HOWARD ST. JOHN HANNS LOTHAR & LILO PULVER

UNITED ARTISTS

Based on a play by **FERENC MOLNAR** Screenplay by **BILLY WILDER** and **I. A. L. DIAMOND** Produced and Directed by **BILLY WILDER**

Music Adapted and Conducted by **ANDRE PREVIN** Presented by **THE MIRISCH COMPANY, Inc.** in Association with **PYRAMID PRODUCTIONS, A.G.** Filmed in **PANAVISION** ®

BAMBOO
SALTED NUTS
The
World's Best

Kine Weekly

LARGEST NET SALE : OVER 4,600 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,834 Thursday, January 25, 1962 Vol. 536

KINE WEEKLY
The IDEAL KINEMA
Kine STUDIO REVIEW
KINE SALES and CATERING REVIEW
KINE & TV YEAR BOOK

NEWS HIGHLIGHTS...

Keep Britain out of ECM urges ACTT general council

AN EMERGENCY resolution, instructing ACTT's incoming general council to fight Britain's entry into the European Common Market, has been tabled for the union's annual conference in March. The resolution states: "Believing that the application of the Treaty of Rome to the British film and television industries could only mean the eventual destruction of any truly national culture in films and television, and economic disaster for the workers in those industries, this annual conference expresses its vehement opposition to the entry of Great Britain into European Economic Community and instructs the incoming general council to fight with all vigour against an action which can only lead to a weakening of national culture, an undermining of long-established trade union standards, and widespread unemployment for our members."

The resolution was tabled following discussion at the last general council meeting about the recent Brussels conference of entertainment unions.

ACTT's attitude to the European Common Market is indicated in an article by Sid Cole, one of the union's delegates at the Brussels conference, in the latest issue of *Film and Television Technician*.

"I believe that the entry of this country into the European Common Market would have a quite disastrous impact on British films and television," he says.

Cole points out that members' interests have been safeguarded by protective devices like quota, the NFFC, the British Film Production Fund, and the excellent rates and conditions that have been negotiated over the last 27 years.

He also states that the union has, while protecting members' interests, nevertheless acknowledged that foreign producers and directors should be allowed to work here on a controlled basis. But he emphasises that never, since their inception, have the full quotas permitted actually been filled.

Attacks

What would be the effect of the Treaty of Rome on these defences?

Broadly speaking, says Cole, they would all go—with the exception of the negotiated rates and conditions. But even these, he claims, "would be subject to severe and sustained attacks."

He backs his arguments about the loss of these defences by quoting the Articles of the Treaty which call for the abolition of existing quotas and the prohibition of new ones.

It has been argued by some, says Cole, that while quota would no longer apply to films emanating from ECM countries it would still apply to films from other countries, notably our chief competitor, America.

While agreeing this would be desirable, Cole says that if there were any question of an amended Quota Act directed almost entirely at the U.S, then protection could be claimed under the GATT agreement.

Any repeal of the Quota Act would have to be total, he adds, "which would make the U.S. in fact, the main beneficiary of the repeal."

Even if the production fund survived, which Cole believes is unlikely, it would not by itself have any kind of decisive effect on whatever

continued on page 26

HANCOCK TURNS PRODUCER

COMEDIAN Tony Hancock has formed his own production company and is to make a minimum of four films, in which he will star, in association with ABPC. The first, "The Punch and Judy Man," starts production in March with coastal resort locations and interiors at Associated British Elstree studios.

The script has been written by Hancock in collaboration with Philip Oakes. Gordon Scott will be the producer.

Hancock's new deal supersedes his previous contract with ABPC, under which he was committed to making several films on a starring basis only. His only major film so far is "The Rebel," which was released in March last year.

Because of his new commitment, Hancock will not appear on television until "The Punch and Judy Man" is completed.

FESTIVAL CHOICE

THE official British entry for the Mar Del Plata film festival from March 21-31 is the Beaver Films production for Allied Film Makers, "Whistle Down The Wind."

Invitations have been extended for a British party to attend the festival, and among those representing the British film industry will be Arthur Watkins, who will be accompanied by Mrs. Watkins.

"Whistle Down The Wind" was produced by Richard Attenborough, and directed by Bryan Forbes. The film stars Hayley Mills, Bernard Lee and Alan Bates, and is released abroad by ROFD.

MGM CHIEFS IN LONDON

ROBERT O'BRIEN and Maurice Silverstein, vice-presidents of MGM, arrived in London this week from New York for consultations with Lawrence P. Bachmann, who is in charge of production at the company's Elstree studios.

One of the things they will discuss is a new tv series to follow "Zero One," the films that are being made in conjunction with the BBC with Nigel Patrick in the starring role.

They will also be discussing future feature films to be made in Britain.

'MANNY' GOLD RETIRES

"MANNY" GOLD is retiring on February 3 after 33 years with ABC. U. C. Rainero, formerly manager of the Canopies and Signs Department, will succeed him as district manager for Birmingham.

ABC's longest-serving district manager, E. B. Gold, was born in Birmingham and has spent the greater part of his life in and around the city. He entered the film industry at the age of 21, after serving in World War I.

Nat Cohen buys Arts Theatre —may show films

NAT COHEN, managing director of Anglo, has acquired London's 330-seat Arts Theatre Club. Following negotiations with Mrs. Gwenllian Williams, the theatre's principal director, arrangements have been concluded for the sale to Cohen of the remainder of the 11 years' lease.

Some reports have stated that the theatre would be turned into a cinema club. This is untrue, states the theatre.

"This is a private acquisition by Mr. Cohen and is not in any way associated with the film companies of which he is managing director," it adds.

"Mr. Cohen has no intention of forsaking the dramatic policy which is so much the tradition of the Arts Theatre.

"He may, on occasions, show films of high artistic merit, but it is not intended to alter the present policy of running the Arts as a theatre club."

Nat Cohen is at the moment in America. He is expected back in Britain next week.

New Anglo-Italian dubbing tax deal

UNDER a new agreement between ANICA and the two producers' organisations, 27 exemptions from Italy's compulsory dubbing deposit of 5½ million lire will be available for distribution by the BFPA and FBFM.

For British film producers the allocation will be subject to the payment of £1,100 for each film.

The new agreement does not provide facilities for earning extra exemptions from the distribution of Italian films in the UK.

Film exporting companies which belong neither to the BFPA nor the FBFM can apply to either body for exemptions from the compulsory dubbing deposit.

The exemptions are available from January 1, 1962, to June 30, 1962.

Viewpoint

MORE HARMFUL THAN GOOD

IT IS to be hoped that the intransigent emergency resolution that has been tabled for the annual conference of the ACTT in March will not find favour with the delegates.

The resolution asks the union to express its vehement opposition to the entry of Great Britain into the European Economic Community. It is, of course, the duty of the union to protect its members, and this duty includes the necessity of ensuring that the Treaty of Rome shall not be applied to the disadvantage of film technicians in this country and to the advantage of technicians on the Continent.

Everyone will have sympathy and encouragement for the union on these and related points, but surely the resolution is going far beyond the granted bounds of special pleading when it grinds out doomful prophecies that the application of the Treaty of Rome "could only mean the eventual destruction of any truly national culture in films and television, and economic disaster for the workers in these industries."

These frightening assumptions are, indeed, no more than assumptions: even the closely argued case put forward by Sid Cole, one of the union's delegates at the Brussels Conference, cannot change opinion into evidence.

It would seem that the proposers of the resolution, with the best possible intentions, may well do more harm than good.

The whole problem must be looked at in the light of what might happen if Britain did not join. It could mean that more formidable barriers would be erected against the entry of British films into the important European market.

Furthermore, if the British film industry's participation in European trade were curtailed, the finance that is now directed towards British production might be diverted to European production.

Even assuming that the government were likely to take any notice of the ACTT resolution, it would surely be more realistic if the union were to devote its energies to making sure that the rights and privileges of its members are preserved and, maybe, even enhanced, if and when this country does join the Common Market.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year.

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

THERE is splendid news from Ralph Bromhead, chairman of the CTBF.

The Royal Film Performance, on February 26, is an assured success, and it is now certain that it will produce an all-time record in revenue for the fund.

When the organising committee met on Tuesday there were only a few five guinea and 25 guinea seats remaining unsold. But Ralph said that there would be no difficulty in disposing of those.

It is Ralph's opinion that the performance will be the finest of the series, and he is sure that it will be a great credit to the industry. The arrangements for the stage presentation, he added, are excellent, and the presence of a number of top-ranking stars, among them Natalie Wood and Yul Brynner, was expected.

\+ + +

IT SEEMS that keenly fought contests for the vice-presidency of the CEA are a thing of the past.

Last year Miles Jervis was elected unopposed. So far Len Barber of the North Staffs branch, who has now accepted nomination, is the only candidate in the field this year.

I have not heard of any active canvassing of support for other members.

\+ + +

THERE is still time for last-minute surprises, of course. Nominations can be accepted up to Monday, February 12—30 days before the AGM, set for Tuesday, March 13.

But there does not seem much chance of an opponent for Len Barber at the moment.

Although the office of president is a demanding one nowadays, the apparent apathy among independents is surprising in view of their problems.

Presumably, the elder, experienced members of the CEA are hoping that the younger members will come forward to take on the responsibilities of office.

There are several young men who are regarded as future CEA presidents, but no doubt they would prefer to have a little more experience in branch work before allowing their names to be put forward for national office.

\+ + +

YOU CAN back your fancy now for the box-office stakes of 1962.

Already Warner-Pathe's "The Young Ones" and BLC's "Only Two Can Play" have emerged as strong contenders for the general release championship, and it's going to be difficult to beat either of them.

The betting right now is pretty even. It is probably safe to make an each way bet, if not a forecast.

\+ + +

THE Cliff Richards musical for Warner-Pathe, got off to a flying start in key spots up and down the country.

It was not surprising, therefore, to hear from Arnold Barber that it had broken the ABC record, held by the fabulously successful "Hercules Unchained," for the first day of London release, when it opened on Sunday on the North West London leg.

Queues formed outside every situation—in spite of heavy rain and high winds, usually enough to discourage the most ardent filmgoers.

ABPC, which has a stake in Elstree Films, producer of the picture, is confidently predicting that "The Young Ones" will be a top money-maker in the international market.

\+ + +

THE PHENOMENAL West End success of BLC's Peter Sellers comedy has justified the bold decision of concurrency engagements at the Columbia, Shaftesbury Avenue, and the Odeon, Marble Arch.

The take from the two houses steadily climbed in the first week, and the figures for the second week-end topped those for the first week-end, when records were substantially broken.

When it was found that large numbers of people were being turned away from the smaller capacity Columbia, BLC hit upon the bright idea of hiring a bus to take the would-be patrons on to the Marble Arch Odeon free of charge.

The service was inaugurated at the week-end.

If business continues at such a brisk pace, the service will be put on every week-end during the dual run.

The only problem is that the Odeon may also have the house full notices out, so it will be necessary to maintain constant telephonic communication between the two cinemas.

\+ + +

THE DEVELOPMENT of The Rank Organisation's film distribution business overseas has gathered momentum during the past few years.

The extensive facilities, service and efficiency offered by the set-up—now known as The Rank Organisation, Film Distributors-Overseas Division—is widely recognised in Britain.

This fact is accepted not only by independent producers, but also by many of the large and influential production and distribution companies.

For example, "Saturday Night and Sunday Morning" is being distributed by Rank throughout Latin America; Samuel Bronston has recently signed an agreement for his next spectacular, "55 Days at Peking" to be released by Rank in Latin America, the Far East (excluding Japan) India, Pakistan, Burma, Ceylon and throughout most of Western Europe; and Walt Disney films are also released by Rank in many overseas territories.

\+ + +

BUT IT is probably less well known that many Continental producers also prefer their pictures to be released, outside their own domestic markets, by Rank.

This side of the business is growing rapidly.

French pictures head the list, and currently 30 of them are being released in Canada. Even in territories where no French is spoken, the proportion is very high.

Rank is at present releasing five French pic-

tures in Germany, five in Malaya, six in Siam, and four in Peru, Venezuela, Panama, Mexico, Colombia, Chile, Brazil, Argentine and Austria.

Italian, German and Swedish pictures are also high on Rank's overseas distribution schedule, followed by films from Poland, Mexico, India and Spain.

The organisation is releasing more than 75 films from countries outside Britain.

\+ + +

PRODUCER Michael Relph, who is currently working on the new Rank release "Life for Ruth," flies to New York next Wednesday to attend the double-theatre launching of the Allied Film Makers' production "Victim."

The premieres will be held at the Forum and Murray Hill theatres on Monday, February 5.

Budd Rogers, president of Pathe-America Distributing, the company that is releasing "Victim" in the U.S, invited Relph to the launching and before the film begins its run the producer will aid its promotion with an extensive series of press, radio and television interviews.

"Victim" is the subject of considerable controversy in America, following the decision to deny the film an American Production Code Seal.

\+ + +

A FORMER association between Jack Phillips and Sidney Taylor is renewed with the latter's appointment as sales manager of Butcher's Film Distributors.

Sidney was previously associated with Jack in the days of Gaumont British Film Distributors.



He needs no introduction to old-timers in the business, for he has held a number of executive posts. He was with 20th Century-Fox at one time, and was sales manager of ABFD for several years.

Sidney's appointment as the Butcher's sales manager will make it possible for Jack to devote more of his time to the company's production activities.

\+ + +

THERE is an open invitation to exhibitors and other interested members of the industry to view a permanent demonstration installation of the Telemeter pay-television system, which is being promoted in Britain by British Telemeter Home Viewing Ltd.

The invitation is extended by T. H. A. Llewellyn, chief executive of the company, who will make the necessary arrangements if anyone interested cares to drop him a line to the company's address: 1 Albemarle Street, London. W.1.

British Telemeter is the company set up by Paramount in association with British Lion, Granada, Schlesinger Investments and the Financial Times Group.

\+ + +

THE EXECUTIVE of the Disney Organisation is in a huddle this week, discussing plans for the 1962 release programme.

Roy Disney, making a tour of the Disney offices around the world, arrived in London at the week-end. He was accompanied by Card Walker, Ned Clarke and three of Disney's Hollywood executives—Ray Keller, Harry Archinal and Vince Jefferds.

They will be attending a three-day sales conference being held at the May Fair Hotel, starting today, Thursday.

The sales force will be shown some of the new product available, including the space-age comedy "Moon Pilot."

There are high hopes that the company's 1961 success will be repeated this year.



BLC has arranged a coach service to take overflow queues from the Columbia Theatre to the Odeon, Marble Arch, which is also screening the Peter Sellers comedy "Only Two Can Play"

\+ + +

THE GOOD wishes of the trade, and particularly the Midlands section, go to Manny Gold on his retirement from ABC.

It is not surprising to hear that the civic authorities, the press and many leading citizens of Birmingham have paid tribute to him, for Manny was one of those rare personalities who spare no effort in participating in the social life of the community, as well as promoting the best interests of the industry in the area.

It was in 1924 when Manny obtained his first managerial post. He joined ABC in 1929, managed three leading theatres for his circuit and was appointed area supervisor in 1938.

Since 1946 he has held several executive posts in the field. I believe it is true to say that Manny was never more happy than when serving in his home city, for which he has a great affection.

He has rendered splendid service not only to ABC but also to the industry generally. He has been a member of the CEA for 30 years and represented the circuit on the general council for 19 years.

\+ + +

OUR CONGRATULATIONS go to Bert Rainero, who takes over from Manny.

Bert has moved up the ladder since he started as a page boy at the Grand, Westbourne, in 1924. He became one of Manny's "pupils" when he joined ABC four years later.

He was promoted to district engineer in the East Midlands in 1936, later transferring to Birmingham in the same capacity. He was a field executive, then manager and recently has been in charge of the canopies and signs department.



MANNY GOLD



U. C. RAINERO

\+ + +

CONGRATULATIONS to Bernard Happé on his election to Fellowship of the Royal Photographic Society.

His name was the only one honoured with a fellowship under the heading of "Kinematography": it is a well-deserved honour for, in his capacity as technical manager of Technicolor, Mr. Happé has, undoubtedly, made a very considerable contribution to development in moving picture techniques: incidentally, he has also been a valued contributor on the subject to KINE STUDIO REVIEW.

\+ + +

THE NEWCASTLE trade's annual ball is to be held on Tuesday, March 20, at the Royal Station Hotel, Douglas Westwood tells me.

Usually this function is held on a Friday, but the organising committee thought that that day probably kept away a number of London trade executives, so it was decided to shift the event to Tuesday this year.

Douglas hopes, therefore, that the ball will be well supported by the London trade.

\+ + +

ANOTHER out of town date is the annual dinner and dance of the Yorkshire branch CEA, which is to be held on Wednesday, February 21 at the Parkway Hotel, Leeds.

Branch secretary Gerald Hylton points out a change of venue. The annual get-together was previously held in Harrogate.

There will be only one toast, proposed by the CEA president, Sydney Lewis, so the emphasis will be on the social side of the evening.

\+ + +

AMONG the older generation of film publicists none was better known than Hugh Findlay, who died on Monday this week.

Hugh started his film career in the publicity department of Pathe-Freres many years ago, and had at various times, held top publicity jobs with production companies, including Gaumont British.

During the war Hugh was press officer in the MoI films division

In May, 1955, he moved over to television as publicity executive in the press department of Associated Rediffusion, and had been there ever since.—**The Stroller.**

News of the Week

'A Taste of Honey' gets six BFA nominations

SIX NOMINATIONS have been gained by "A Taste of Honey" in the short list announced by the British Film Academy for its 1961 Awards. The results will be announced, and the awards presented at a Dorchester dinner on April 5.

"A Taste of Honey" is named in the following categories: Best film from any source; Best British film; Best British screenplay; Best British actress; and Best newcomers (twice). The full list of nominations is as follows:

Best film from any source: "Ballad of a Soldier" (USSR); "The Hole" (France); "The Hustler" (U.S); "Judgment at Nuremberg" (U.S); "Rocco and his Brothers" (Italy); "The World of Apu" (India); "The Innocents" (Britain); "The Long and the Short and the Tall" (Britain); "The Sundowners" (Britain); "A Taste of Honey" (Britain); "Whistle Down the Wind" (Britain).

Best British film: "The Innocents"; "The Long and the Short and the Tall"; "The Sundowners"; "A Taste of Honey"; "Whistle Down the Wind."

The United Nations Award: "The Best of Enemies" (Italy); "Let My People Go" (Britain); "Take a Giant Step" (U.S).

Short Film Award: "Eyes of a Child" (Britain); "Let My People Go," and "Terminus" (Britain).

Specialised Film Award: "Mr. Marsh Comes to School" (Britain); "Electron Microscopy" (Britain), and "O for Oxygen" (Britain).

Animated Film Award: "Do It Yourself Cartoon Kit" (Britain); "For Better, For Worse," and "One Hundred and One Dalmatians" (U.S).

The Robert Flaherty Award (for feature length films documentary in content): "Volcano" (France).

Best British Screenplay: "The Day the Earth Caught Fire" (Wolf Mankowitz and Val Guest); "Flame in the Streets" (Ted Willis); "The Guns of Navarone" (Carl Foreman); "A Taste of Honey" (Shelagh Delaney and Tony Richardson); "Victim" (Janet Green and John McCormick); "Whistle Down the Wind" (Keith Waterhouse and Willis Hall).

Best Performance by a British Actress: Dora Bryan ("A Taste of Honey"); Hayley Mills ("Whistle Down the Wind"); Deborah Kerr ("The Sundowners").

Best Performance by a British Actor: Dirk Bogarde ("Victim"); Peter Finch ("No Love for Johnnie").

Best Performance by a Foreign Actress: Annie Giradot ("Rocco and his Brothers"); Piper Laurie ("The Hustler"); Sophia Loren ("Two Women"); Claudia McNeil ("Raisin in the Sun"); Jean Seberg ("Breathless").

Best Performance by a Foreign Actor: Montgomery Clift ("Judgment at Nuremberg"); Vladimir Ivashov ("Ballad of a Soldier"); Phillipe Leroy ("The Hole"); Paul Newman ("The Hustler); Sidney Poitier ("Raisin in the Sun"); Maximillian Schell ("Judgment at Nuremberg"); Alberto Sordi ("The Best of Enemies").

Most Promising Newcomer to Leading Film Roles: Tony Hancock ("The Rebel"); Murray Melvin ("A Taste of Honey"); Rita Tushingham ("A Taste of Honey").

The films nominated will be screened at the National Film Theatre from February 13 to 18



BFFA pays out at 41%

THE British Film Fund Agency has announced that the second interim allocation for the fifth year will be at the rate of 41 per cent.

Levy collections paid to the agency by H.M. Customs and Excise to January 6, 1962, approximately covering entertainments to December 30, 1961, totalled £280,900.

Distributors' earnings submitted are as follows: Low cost films eligible after multiplying by 2, £61,660; not eligible for 2 times rental, £12,684.

High cost films, including newsreels, £422,580; films of not less than 3,000 ft., £496,924; films under 3,000 ft., after multiplying by 2½, £53,018.

SCMA and CEA talk

REPRESENTATIVES of SCMA and the CEA were meeting yesterday (Wednesday) to discuss the position of cinema managers who are required to operate bingo sessions on Sunday afternoons, or other times when films are not being screened.

European premiere

BASED on the novel by F. Scott Fitzgerald, "Tender is the Night," the 20th Century-Fox CinemaScope picture, will have its European premiere on February 8, at the Carlton, Haymarket, London.

Filmed in De Luxe Color, "Tender is the Night," stars Jennifer Jones, Jason Robards Jr., Joan Fontaine, Tom Ewell, Cesare Danova, Jill St. John and Paul Lukas. It was produced by Henry Weinstein and directed by Henry King.

'FLOWER DRUM' TO OPEN MARCH 1

Rodgers and Hammerstein's "Flower Drum Song" will open at the Leicester Square Theatre on March 1 and not at the Odeon, Marble Arch, on February 21 as previously announced. Rank release date remains March 26.

A Universal International release, the picture was produced by Ross Hunter and directed by Henry Koster. Stars are Nancy Kwan, James Shigeta and Miyoshi Umeki. Rank FD distributes in Britain.

Ambassador's first opens at Ipswich

AMBASSADOR Bowling's new £150,000 centre at Ipswich—spearhead of a million-pound project—was opened on Saturday by the Deputy Mayor of Ipswich, Ald. P. J. Fowler.

An address of welcome was given by J. A. L. Drummond, chairman of Ambassador, a subsidiary of ATV. The guests included ATV directors Val Parnell and Lew Grade.

G. M. R. Lord, joint managing director of AMF, which supplied all equipment for the new centre, presented Mr. Drummond with a commemorative plaque and two challenge trophies, for men and for women, for which tournaments will be organised.

Mr. Lord pointed out that this was the first "purpose-built" bowling centre in the country.

The centre was erected in 19 weeks by Newhaven Building and Construction Company, which is now pressing ahead with others at Harlow, Leeds, Gateshead, Havant and Sunderland.

There is a licensed bar, a Wimpy bar, a nursery and a garage for more than 100 cars.

All the equipment in the centre, the first in East Anglia open to the public, was supplied by AMF—including automatic pinspotters, lanes and underlane ball return units, scoring tables and projectors, balls and shoes.

Papers on television in BKS programme

TELEVISION filming and projection are the subjects of papers in the New Year programme of the British Kinematograph Society.

At the Mezzanine Cinema, Shell-Mex House, Strand, on February 7, David Attenborough will give an illustrated talk on "Filming in the tropics for television." At Colour Film Services, Portman Close, Baker Street, London, on February 28, Peter Lowrie will give a paper, illustrated by film, on "Medium screen colour television projector."

"New ways of measuring definition" will be the subject of the paper to be given by E. W. H. Selwyn, of Kodak, at Shell-Mex House, on March 7. All these functions will start at 7.30 p.m.

SFTA Council

COUNCIL of the Society of Film and Television Arts for 1962 is: Chairman, Anthony Havelock-Allan; deputy-chairmen, Lord Brabourne and Peter Graham Scott; Edgar Anstey, Ian Atkins, Richard Attenborough, Sir Michael Balcon, James Bredin, Peter De Sarigny, Charles Frend, John Furness, Peter Morley, Graeme Muir and Bill Ward.

Mrs. P. J. Steele has been appointed secretary of the society.

Associated British profits will fall says Corporation

ASSOCIATED BRITISH does not anticipate that record profits achieved in the second half of the last financial year will be attained in the corresponding period of this year.

And consequently, says the Corporation, the figures for the full year are likely to fall short of those for 1960/61.

The Corporation's board has declared an interim dividend of 10 per cent. (actual), less tax, on its £4,000,000 Ordinary Stock as doubled by the scrip issue in November, 1961, in respect of the year ending March 31, 1962, payable on March 6, 1962.

Comparisons

For the previous year, on the Ordinary Stock of £2,000,000, the interim dividend was 20 per cent., less tax, and the final was 40 per cent., less tax, making a total of 60 per cent., less tax, for the year.

In the half-year ended September 30, 1961, the trading profit of the Group was £2,871,466 and in the corresponding period of 1960 the figure was £2,415,477; figures for net profit before taxation were, respectively, £2,469,807 and £2,033,477; figures for net profit after taxation were, respectively, £1,044,569 and £952,195.

No change in censorship

GRIMSBY Town Council has rejected a proposal that the censorship of films in the town should be transferred from the Fire Brigade Committee to the full council.

The councillor who proposed the change said he was concerned about some films being "dangerous and suggestive" and he said that as it was a matter of moral welfare it should be the concern of the whole council.

The Fire Brigade Committee has for a number of years been dealing with films not certified for public exhibition and the council agreed that there need be no change.

Cinemas sold

WEST BROMWICH Town Council is to purchase the Queens cinema for £15,000 and the former St. Georges cinema for £6,000 from Miles Jervis.

The St. Georges cinema will be demolished and the site cleared for use as a temporary free car park.

In Brief

● Consideration of an application to convert the Court Cinema, New Brighton, into an amusement hall providing automatic machines, bingo and miniature bowling alley—has been deferred by Wallasey Town Planning Committee. Also deferred was an application by AMF Ltd. for outline planning permission for a tenpin bowling centre on land now used as a car park alongside the Palace Amusement Arcade.

● Portsmouth council has given cinemas approval to open on Good Friday under the same conditions as last year.

● Television is blamed for the closing of the Windermere cinema in the Lake District, which is owned by a Liverpool firm. The cinema, the first in the area, opened in 1919.

GRANADA ADMISSIONS IMPROVE

Signs of Stabilisation, says Sidney Bernstein

ALTHOUGH attendances at cinemas fell last year, Granada's decrease was less than the national percentage, stated chairman Sidney Bernstein in the directors' report and accounts for the year ended September 30, 1961.

In the first nine months of 1961 national admissions were 11 per cent. fewer than in the corresponding period of 1960, but Granada's admissions were only 6 per cent. fewer.

"After so many years of contraction it might appear to be wishful thinking to suggest that the stabilisation point was in sight," he said.

"Nevertheless, there are a few signs that this may be so. In our case, after allowing for the theatres we have closed, our admissions are now showing a slight upward trend."

Mr. Bernstein stated that the Group's net profit was a record £6,419,044. After the very heavy charge for taxation of just over £3½ million and the payment of Preference Dividends, the balance of net profit was £2,842,016.

Final dividend

The directors recommended a final dividend of 2s. 3d. per share on the Ordinary and "A" Ordinary shares, making 4s. 6d. per share for the year. The balance of profit retained in the business was £1,684,392, of which £1,000,000 had been placed to general reserve.

Business records were broken in Granada theatres on 40 different occasions, Mr. Bernstein continued. The ten films which did the best business in Granada theatres in the year were:—

"Swiss Family Robinson," "Magnificent Seven," "101 Dalmatians," "Saturday Night and Sunday Morning," "Pollyanna," "The Sundowners," "The Alamo," "The Rebel," "World of Suzie Wong" and "Carry on Regardless."

Nearly half the Granada theatres now presented stage shows and excellent business had been done in presenting young British stars like Adam Faith, Helen Shapiro, Tommy Steele, The Shadows and The Temperance Seven.

Upswing in comedy

And, indicating an upswing in British comedy, Max Bygraves, Jimmy Edwards and Tony Hancock films were all very successful at the box-office.

Theatres—as well as cafes, shops and other subsidiary activities—had a better time.

Mr. Bernstein revealed that during the year the company purchased the freehold of four of its more valuable cinema sites previously held on long leases: 32 theatres were owned freehold; the remainder, with one exception, were held on long ground rent leases. And schemes for the real estate development of sites of three closed theatres were under way.

The Sunday Observance laws come in for criticism from Mr. Bernstein, who declared that they should be abolished.

"Brewers can open their public houses, newspapers can be printed and sold, television can present plays, films, what you will," he said. "But cinemas can be opened only by permission of the local authority after a referendum—and even then they have to pay a substantial charity levy.

"Although an increasing number of local authorities are recognising the injustice of this levy, it still costs the industry over £300,000 during the year."

The Granada directors' report and accounts will be presented to the annual general meeting in Manchester on February 8, when an "incentive" shares scheme will be proposed.

Mr. Bernstein felt it was becoming increasingly difficult to attract the right personnel into the industry and the directors considered it would be in the company's interest to have available 100,000 "A" Ordinary 5s. shares, in respect of which they might grant options to senior executives.

The proposals—which will be contained in a resolution to be put to the meeting—provide that the Board will have power to grant options only until July 30, 1964, when it will have to seek a fresh mandate from holders if it intends to continue the scheme; directors of Granada Group are excluded from the scheme; the price at which an option may be granted must not be less than the middle London quotation on the last business day before the date on which it is granted.

Dual premiere in Paris for 'Horsemen'

MGM's "The Four Horsemen of The Apocalypse," which had its world premiere in Paris last week with a dual theatre opening at the Ambassade and Richelieu Theatres, will come to London shortly following the company's policy of selected openings over a period.

The world premiere was attended by the French capital's social leaders, government officials, members of the diplomatic corps and stars of the film, Glenn Ford, Ingrid Thulin and Yvette Mimieux.

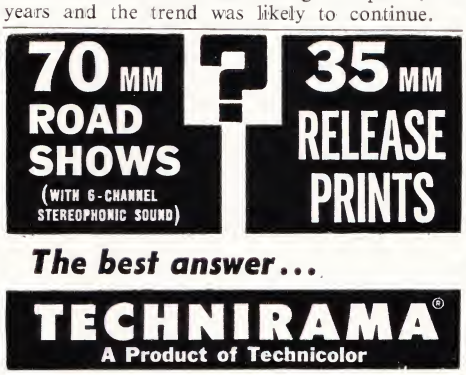
Directed by Vincente Minnelli, the Julian Blaustein production is filmed in CinemaScope and colour, with an international cast headed by Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Karl Boehm, Paul Henreid and Yvette Mimieux.

S.O levy cut

STAR CINEMAS successfully applied to Bourne (Lincs.) Magistrates for a reduction in the Sunday Opening levy paid by the Tudor Cinema, Bourne.

The levy was cut from a farthing a seat to a nominal 5s. a year.

It was said on behalf of the company that 850 cinemas had closed during the past three years and the trend was likely to continue.



KINEMATOGRAPHIC WEEKLY
January 25, 1962

READ WHAT THE PAPERS SAY AND ASK YOURSELF.

WHAT MORE D



DEBBIE REYNOLDS

in

JACK CUMMINGS' PRODUCTION OF

THE SECOND TIME AROUND

COLOUR by DE LUXE







A BIG ONE FOR THE SPYROS P. SKOURAS 20th ANNIVERSARY CEL

...

...O YOU WANT?



STEVE FORREST
ANDY GRIFFITH
JULIET PROWSE
THELMA RITTER
KEN SCOTT

A CINEMASCOPE PICTURE RELEASED BY 20th CENTURY-FOX

...EBRATION

'GAY AND RIP-ROARING TALE'

'BULGING WITH KNOCK-ABOUT FUN'

'PACKED WITH FEMININE APPEAL'

'HAS ALL THE TRADEMARKS OF A BOX-OFFICE WINNER'

'A WHALE OF A LOT OF FUN'

'A WESTERN WITH BUILT-IN WOMAN-APPEAL'

'SHOULD SCORE A WELL-EARNED BULLS-EYE WITH THE POPULAR TRADE'

'LAUGHABLE AND ROBUST STORY'

'REFRESHINGLY UNINHIBITED OUTDOOR BURLESQUE'

'HECTIC HIGHLIGHTS'

World Markets

George Stevens moves to U.S Information Agency

NEW YORK.—The U.S Information Agency has appointed George Stevens Jnr., as director of its motion picture service from February 1.

Twenty-nine-year-old Stevens, who has been in television and film production for nine years, will take over from Turner B. Shelton, now transferred to the State Department.

Mr. Stevens will relinquish his vice-presidency of the Stevens Company where he was associate producer-director of "The Greatest Story Ever Told," which was to be produced this year for United Artists release. He was also associate producer and director of location scenes for "The Diary of Anne Frank."

\+ + +

AMERICAN International pictures has scheduled 13 big features for 1962 release with a combined budget of 11 million dollars. Five are completed.

Titles are: "The Premature Burial," with Ray Milland, Hazel Court and Heather Angel; "Burn, Witch, Burn," with Janet Blair and Peter Wyngarde; "Survival," with Ray Milland and Jean Hagen; "Warriors Five," with Jack Palance; "Poe's Tales of Terror," with Vincent Price, Peter Lorre and Basil Rathbone; "The Haunted Village," with Vincent Price; "End of the World," "Prisoner in the Iron Mask," "The Seafighters," "The Man with the X-Ray Eyes," "The Mutineers" and "When the Sleeper Wakes." The thirteenth feature is a teenage musical.

\+ + +

THE DATE set for management and labour to get together on the West Coast to discuss ways and means of increasing the number of American pictures to be made in Hollywood is February 1.

Invitations are being extended to members of the Association of Motion Picture Producers, the Film Council (labour) and to leading independent producers.

LOEW'S THEATRES had a net income, after providing for income tax of 561,000 dollars and depreciation of 764,000 dollars, of 528,400 dollars in the first quarter of the current fiscal year ending November 30, 1961, according to board chairman Laurence A. Tisch.

The net income for the corresponding period in the previous year was 403,800 dollars.

The 1961 net was equal to 20 cents per share of common stock, compared with 1960's 15 cents per share. The gross revenues for the current fiscal first quarter amounted to 10,350,000 dollars compared with the previous year's gross of 9,890,000 dollars.

\+ + +

THE NUMBER of 35mm. cinemas in Canada dropped to 1,391 in 1961 from 1,682 the previous year. The 1961 figure was made up of 1,155 standard theatres and 236 drive-ins, compared with 1,451 and 231, respectively, in 1960 and 1,756 and 232 in 1959.

Sixty-nine standard theatres closed and three were destroyed by fire last year. Nine new houses, five of them drive-ins, were opened in the period.—**Mel Konecoff.**

De Laurentiis plans £9million epic

ROME.—Italian producer Dino De Laurentiis, whom *Life* magazine recently called the biggest individual producer in the world, is shortly to begin work on his most ambitious project so far.

The film, which will be by far the most expensive ever attempted, is "The Bible."

Budgeted at £9 million, it will have a running time of eight to ten hours, and will be released to cinemas in two or three parts.

De Laurentiis, who recently made the £3½ million "Barabbas," states that he has postponed all work on six other projects in order to concentrate his staff and all the facilities of his studios on the picture.

The picture will cover both the Old and New Testaments, beginning with the creation of the world and ending with the story of Jesus and the founding of Christianity.

Thread of the story will be a man's never-ending search for faith.

It is planned to sign directors from all over the world for the various episodes of the film. The cast will consist of at least 50 stars, hundreds of character players and thousands of extras.

British playwright and poet Christopher Fry, who wrote the scripts for "Ben-Hur" and "Barabbas," is to write the screenplay.

\+ + +

THE Italian Government contributed more than 140 million lire toward the cost of 12 film festivals and exhibitions of cinematographic art in Italy during 1961.

The contributions were as follows:— International Exhibition of Cinematographic Art, Venice: 106 million; Bergamo Grand Prize: 10 million; Scientific, Educational and Social Film Festival, Rome: 9 million; Latin-American Cinema Festival, Santa Margherita Ligure: 5 million; "City of Trent" International Festival of Mountaineering and Exploration Films: 4 million; Reduced Format Film Festival, Salerno: 2 million.

The Reduced Format Film Festival of Montecatini, the Sports Film Exhibition of Cortina d'Ampezzo, and the Scientific Didactic Film Festival of Padua, received one million each, while the Reduced Format Festivals of Merano and Rapallo and the Medical Scientific Film Festival of Turin, each received half a million.—**Walter Dorin.**

Exhibitors worried by boom in tv sales

COPENHAGEN.—Exhibitors are worried by a current boom in television here. Although there are already 500,000 tv sets in a country with a population of only 4½ million, sales have recently shot up.

Intense price competition is behind the boom. In addition, one firm has introduced a pay-as-you-see service—a new thing for the Danes.

The firm offers to install the set free, with no maintenance charge. It has a coin-slot arrangement fitted, so that programmes can only be received when a coin is inserted.

Charge is a shilling for half an hour's viewing—which can work out expensive. But if the hirer decides he wants to buy the set outright, the money in the coin box goes towards the cost of purchasing the set.

The scheme is having a great success. On the first day 500 coin sets were installed and the dealer's telephones were jammed with inquiries.

On the bright side are the tremendous business achieved by "The Guns of Navarone" and the spectacular advance publicity for "Spartacus."

And the whole trade is proud of the new Imperial cinema just opened here—a 1,200-seater that is the last word in luxury and technical efficiency.

\+ + +

FROM STOCKHOLM comes a rumour that a major American distributor is dissatisfied with its terms and is considering cutting off the supply of product to Sweden.

The view of the local industry is that such a move could only harm the distributor. In Sweden cinemas do not change their programmes every week, and the feeling is that they could keep going even if all the American majors pulled out.—**Skandia.**



Kia-Ora Cup Squash Department · Grosvenor Road · St. Albans · Hertfordshire · Telephone St. Albans 50851

ECM delegates talk again in Brussels

BONN.—Delegates from the six ECM countries, Italy, France, West Germany and the Benelux group, met in secret in Brussels on Monday and Tuesday for talks about a more liberal film trade between the six member countries.

Basis for the Brussels discussion was a memorandum about film trade plans which had been set up by the ECM Committee in Brussels and which was sent to the six Continental governments under a "top secret" label.

Thus no details about the plans discussed have yet been published. Informed sources in Bonn say that the general film policies of the six ECM countries for the next two or three years were set at the Brussels talks.

The policy is believed to be in the direction of less restrictions for the film trade between the six ECM countries.

Wide open question is how to handle imports from "outside" countries uniformly in all six ECM countries and how to avoid the impression that "outside" product (Hollywood, British, etc.) is being discriminated under the ECM film trade policy.

Other barriers to a rapid introduction of an operable Common Film Market are different film policies in Germany on the one side and France and Italy on the other side. Bonn sources believe that the Brussels ECM agency is more in favour of the French and Italian film business principles (subsidies and import barriers) than it is of the German ideas about film business and trade.

More attacks on the newly introduced Bonn Government's "Awards" plan for "good" feature films were expected by German delegates to the Brussels meeting.

\+ + +

KATHOLISCHE Filmkommission, the West German equivalent of the American LOD, published a list of its 1961 ratings which make it evident that Catholic rating practices have grown tougher in Germany.

Ratings are obeyed by large groups of the population and theatre owners in Germany get extremely upset by unfavourable ratings.

The Filmkommission reviewed a total of 507 films, last year (490 features, 17 full-length documentaries), and put close to 12 per cent. out of the total into the two most negative rating categories which are equivalent to the American "C" rating.

This is way above the 1960 level of 8.7 p.c. and the 1956 level of 4 p.c. The negative ratings are credited to films from different countries as follows: France, 17; Italy, 12; Germany, 11; Mexico, 5; Hollywood, 5; Britain, Sweden, Spain, combined total of 9.

On the other hand the Kommission's "recommended" ratings went down from the 1960 total of 60 to 42 in 1961. Most "recommended" pictures came from Hollywood (10), and others came from Germany (7), France, Italy, Britain (4 each). Once again the statistics show that Hollywood films are praised most by the German Catholic reviewing board and get very little criticism.

\+ + +

THE Italian Government has sent a memorandum to the Bonn Government saying that the previous Italian-German film trade pact which expired on December 31, 1961, should be extended to April 1, 1962.

Film talks are expected to be held between government delegations from the two countries in the near future.

The German delegation is expected to demand more remittances from Italy instead of more licences for German films.

Principal problem for German film exports to Italy is that a large number of German films exported to Italy annually produce only token remittances. German side is believed to plan to press for more screen time for German product in Italy.

\+ + +

HOLLYWOOD product occupied 37.5 per cent. out of the total West German screen time during 1961 Christmas season (December 12 to January 2), according to a *Filmrennen* survey.

This is an important gain over the corresponding 1960 percentage of only 28.8 per cent.

Holiday dates are of extreme importance to distribution organisations operating in Germany as in December, every year, not only a barrage of competitive premieres and first-run dates are fired at the public, but also because Christmas dates are the most rewarding ones financially, in Germany.

The German share of screen time for the Christmas dates went down from 49.7 to 42 per cent. French films were buoyant at 10.3 per cent. (11.7 per cent., one year before), while Italian films were up at 4.5 from 2.8 per cent. Other shares were: Austrian, 3.6 per cent. (up from 2.2 per cent.); British, 2.1 per cent. (up from 1.8 per cent.).

Most successful non-German pictures were Disney's "101 Dalmatians," distributed by Rank in Germany. UI's "Come September," MGM's "King of Kings" and 20th-Fox's "The Comancheros."

Topping the list of distributors getting most of the holiday screen time were United Artists (3rd), MGM (4th), Universal (6th) and Rank (7th) against heavy competition from domestic German companies.

\+ + +

TOTAL number of feature films released in Austria went down from 523 in 1960 to 474 in 1961 and the theatre owners' association has been complaining more and more about growing film shortage.

Downward trend was sharpest for Hollywood films (175, down from 209), for German films (78, down from 91) and for British films (39, down from 51).

On the other hand, the number of Austrian feature films went up, at the same time, from 16 to 18, for the year, and the combined French-Italian total went up from 89 to 102.

Other interesting trends of the year: No East European countries exported films to Austria during the year, except the Soviet Union, which sent a total of eight features, keeping its previous level. Japan exported six features last year to Austria.

On the technical side, the 1961 lists show that 87 CinemaScope films or pictures in comparable anamorphic processes were released. But there was only one 70-mm. film offered to the small Austrian market last year.

Number of colour films was kept at the high level of over 190. The total of 474 features were distributed by 26 Austrian and foreign companies in Austria.

Admissions went down, last year, by some 5 or 6 per cent., according to estimates. This means that the downward trend is much less dramatic as, for example, in the neighbouring West German areas.

Admission total for the year may be around the 100 million mark. Local observers report that despite the general downward trend Hollywood and French pictures registered sharp increases in admissions and in screentime.

Hollywood films are generally booked where imports from Germany are off. Hollywood comedies are reportedly leading the trend which may spread to Germany where a similar situation exists. Young Austrian cinemagoers are supposed to be responsible for the changing tastes among the public.—**Gustav Genschow.**

Swiss producers wait for film centre

ZURICH.—Lack of studio space is a difficulty under which Swiss film companies have been working for years. Most of the companies are at Zurich, which is still waiting for the new film centre needed—and urged—for years.

Negotiations between the city authorities and the Swiss TV Corporation and film companies over the site for a joint film and tv centre have reached no conclusion and various locations are still being discussed.

By government decision the permanent tv studios for German-speaking Switzerland are to be built in Zurich.

Film companies are using whatever temporary accommodation they can locate. Gloria Film, now making "A Roof Over One's Head," has found the title appropriate—they had to film some scenes in an exhibition hall in the Zurich suburb of Oerlikon.

Because it was so cold they hired portable tent-heating equipment from a circus.

"A Roof Over One's Head" is directed by Kurt Früh and is based on a successful radio play. It is to be premiered in Zurich in March.

Swiss film production plans for 1962 include a musical to be directed by Kurt Hoffmann, with book by Günther Neumann. It is also believed that the popular actor Heinz Rühmann will be making a film under the direction of Laszlo Vadja this year.—**John Miles.**

Quota threat in Ceylon

COLOMBO.—The Ceylon Government thinks too much money is going out of the island for the import of British and American films and may soon impose a quota system.

At present films from all the leading production companies in the U.S and UK are screened in Ceylon—MGM, Columbia, Fox, UA, UI, Allied Artists, Paramount, Warner, The Rank Organisation, Lion International, as well as those of some independent producers.

If the government imposes a quota system, exhibitors will be compelled to screen more Sinhalese films with the effect of encouraging local producers.

But the first Sinhalese film released this year has been a flop and, in any event, Sinhalese picturegoers prefer pictures in Tamil and Hindustani to those in their own tongue.

\+ + +

IT IS likely that several films which the censors banned for public showing may now be screened at private shows for members only. One of these films, "Nudist Paradise," has drawn such a crowd of members in the month it has been at the Odeon that its run may be extended for a similar period.

\+ + +

BOTH Ceylon Theatres Limited and Ceylon Entertainments plan to build cinemas for 70-mm. presentation. If Ceylon Theatres construct their cinema first it is likely that it will open with "King of Kings."—**Kumar Devarajah.**

NOW IN THE CUTTING ROOM
MARK ROBSON'S
THE INSPECTOR
A 20th Century-Fox Release

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*All Night Long (Rank)—British	... 95 min. (A)	Patrick McGoohan Marti Stevens Paul Harris	Sizzling miscegenation melodrama describing the machinations of a jazz drummer who sets out to steal his coloured bandleader's white wife. "Othello" tale firmly written, characterisation first-class, highlights gripping, guest artists topline, musical accompaniment apt, and exploitation angles big	Excellent British Booking (C)
†Between Time and Eternity (Gala)—German	84 min. (A)	Lilli Palmer ... Willy Birgel Carlos Thompson	Wide-screen and Eastman Color romantic melodrama concerning doctor's wife's losing battle against Grim Reaper. Story moving, acting competent, woman's angle strong, settings delightful and English dialogue fluent	Good "double bill" (C)
Immortal Monster, The (Golden Era)—U.S	76 min. (X)	John Merivale ... Didi Sullivan Gerard Herter	Science-fiction melodrama covering archaeologist's ding-dong encounter with prehistoric monster. Tale holding, cast adequate, domestic asides warm and grisly highlights realistically staged	Reliable secondary hall gimmick "double bill" (NC)
L'Affaire D'Une Nuit ... (Bargate)—French	95 min. (X)	Pascale Petit ... Roger Hanin Pierre Mondy	Sex comedy drama telling of a man's night on tiles, accompanied by friend's wife. Story cleverly written, acting and direction neat, feminine angle obvious and English sub-titles lucid	Very good art house and cinema club offering (NC)
Sailors, Women — Trouble (Unifilms)—Italo-Spanish	86 min. (A)	Abbe Lane ... Maurizio Arena Juanita	Italo-Spanish "girls and gobs" comedy about four skirt-chasing Italian matelots. Players eager and settings appropriate, but gags threadbare and English dialogue flat	Very moderate "second" (C)
†Sampo ... ... (Gala)—Russo-Finnish	99 min. (U)	Urkho Somersaimy A. Orochko I. Uoronov	Wide-screen and colour melodrama in which Good triumphs over Evil against impressive medieval backgrounds. Tale intriguing, characters striking, highlights spectacular, camera work superb and English dialogue adequate	Outstanding offering for art houses and intelligent youngsters (C)
7 Women from Hell ... (20th Century-Fox)—U.S	86 min. (A)	Patricia Owens ... Denise Darcel Cesar Romero	CinemaScope World War II melodrama about women fugitives from a Japanese prison camp. Story stale, types unconvincing, staging colourless and lines stilted	Third-rate "double bill" (C)
Spaceman ... ... (Gala)—Japanese	61 min. (U)	Unnamed cast ...	Exuberant pocket serial telling how youngsters help a Spaceman defeat atom bomb agents. Players enthusiastic, highlights hectic and English dialogue adequate	Reliable kids' matinee offering (C)
†Summer Date, A ... (Unifilms)—Italian	85 min. (U)	Linda Christian ... Domenico Modugno Maria Letizia Gazzoni	Totalscope and Eastman Color comedy with English dialogue, concerning little girl who cleverly arranges father's remarriage. Maria Letizia Gazzoni captivating, support good, humour clean, songs tuneful and settings gay	Good "second" (C)
Unfaithfuls, The ... (Golden Era)—Italian	89 min. (X)	Gina Lollobrigida ... May Britt Pierre Cressoy	"Foolish wives" melodrama, an Italian production given English dialogue. Star values obvious, but story unconvincing and women's dresses dated	So-so "second" (NC)
†X-15 ... ... (United Artists)—U.S	96 min. (U)	James Gregory ... Patricia Owens Charles Bronson	Semi-documentary space flight melodrama, photographed in Panavision and Technicolor, covering trials of America's man-piloted rocketship. Story sketchy and feminine appeal slight, but flying sequences thrilling	Reliable, if lengthy, "double bill" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

All Night Long

Rank. British. (A). Featuring Patrick McGoohan, Marti Stevens and Paul Harris. Produced and Directed by Michael Relph and Basil Dearden. Screenplay by Nel King and Peter Achilles. Director of Photography, Ted Scaife. Musical Director, Philip Green. 95 minutes. Release February 19, 1962

SIZZLING miscegenation melodrama, unfolded during an all-night jazz party. It concerns an inhibited drummer who schemes to break up his coloured band-leader's marriage and start on his own with the leader's white wife, formerly a singer, as a gimmick, but takes too much for granted and nearly becomes a fatal victim of the coloured man's wrath. The principal characters are expertly portrayed and shrewdly deployed, while hot music, brilliantly interpreted by top-flight instrumentalists, heightens atmosphere and salient situations. The white and coloured types intermingle smoothly and fraternisation creates deep emotional pangs, rather than embarrassment. The play is not only strong in feminine appeal, but also has a ready-made market through its guest artists. Given the exploitation it merits and demands, it can hardly fail at the popular box-office. Excellent British booking.

Story.—Rod Hamilton, a wealthy young man sold on jazz, converts an old warehouse into a rehearsal room and luxury flat. He stages a party to celebrate the first wedding anniversary of Aurelius Rex, a successful coloured pianist and bandleader, and Delia, Rex's white wife, who had abandoned a singing career for matrimony. Johnny Cousins, Rex's mixed-up drummer, wants an outfit of his own and plans to part Rex and Delia and persuade Delia to be his vocalist. Delia is not interested and Johnny, who, by the way, neglects his wife, Emily, rigs a tape-recording so that it sounds as if Cass Michaels, Rex's saxophone player and manager, and Delia, are having an affair. Rex is taken in and attempts to strangle Delia and knocks Cass for six when he protects her. Later, Rex learns of Johnny's treachery Rex and Delia are recon-

ciled, and Cass is soothed by Benny, his coloured girl friend. All then leave Johnny bashing frantically on his drums in the deserted "studio."

Production.—The picture, which, true to its title, burns the midnight oil, clearly borrows its plot from Shakespeare's "Othello," but gives the classic jealousy theme a modern beat and backgrounds. Patrick McGoohan is cleverly cast as the evil, angry, two-timing Johnny, Marti Stevens, who has a fascinating speaking and singing voice, easily meets demands as Delia, and Paul Harris, although not too well dubbed during the piano playing sequences, impresses as Rex, while Keith Michell, Betsy Blair, Richard Attenborough, Bernard Braden and Maria Valasco score in key supporting roles. Dave Brubeck and Johnny Dankworth head the long list of guest star instrumentalists. The unconventional melody-makers move in circles which have no colour bar and by capturing correct asmosphere the film gives credence to frenetic highlights. Magnificent theatre, accompanied by authentic pop music, it answers the astute showman's prayer.

Points of Appeal.—Gripping story, first-class characterisation, skilful direction, topline guest artists, masterly camera work and orchestration, title and vast exploitation possibilities.

X-15

United Artists. American (U). Panavision. Photographed in Technicolor. Featuring James Gregory, Patricia Owens and Charles Bronson. Produced by Henry Sanicola and Tony Lazzarino. Directed by Richard Donner. Screenplay by Tony Lazzarino and James Warner Bellah. Director of Photography, Carl Guthrie. Music by Nathan Scott. 96 minutes. Release February 5, 1962

SEMI-DOCUMENTARY space flight melodrama, photographed in Panavision and Technicolor. It illustrates the testing trials and tragic errors that occurred before America's man-piloted rocketship, X-15, hit the headlines and made history. The natural apprehensions of the pilots' sweethearts and wives furnish a slight feminine interest, but its crux is its brilliantly photographed flying sequences. These will thrill most men and transport all boys into their seventh heaven. Reliable, if lengthy, "double bill."

Story.—Tom Deparma, an outstanding technical director, is mainly responsible for the construction of a man-piloted plane, the X-15, that will fly at 4,000 miles an hour. It has to be launched from a B-52 bomber, and Lee Brandon, who has a wife, Maggy, and two small children, Matt Powell, who has recently made it up with his neglected fiancee, Pam, and Ernie Wilde, whose wife, Diane, is unable to have children because she worries about her husband's safety, are the test pilots. Lee sets the speed record in his X-15, but only narrowly escapes death by fire. Then Matt flies an X-15, accompanied by Lee and Ernie. Matt runs into trouble and Lee helps him out, but at the cost of his own life. Matt has a painful time informing Maggy of Lee's death, but the tragedy causes Diane to conquer her fear of losing another baby. Finally, Tom sees the X-15 pass muster.

Production.—The picture has some tender and compelling romantic and domestic asides, but even so the centre of attraction is the X-15. James Gregory gives a fine performance as the understanding and knowledgeable Tom, and Charles Bronson and Patricia Owens, David McLean and Mary Tyler Moore, and Ralph Taeger and Lisabeth Hush make the most of the human interest as Lee and Maggy, Matt and Pam, and Ernie and Diane respectively. There is, however, no competing with the streamlined X-15, and its progress from the drawing board to the stratosphere, vividly recorded in Panavision and Technicolor, creates exciting, up-to-the-minute "Boys' Own Paper."

Points of Appeal.—Flying thrills, authentic detail, fine photography, Panavision, Technicolor and U certificate.

7 Women From Hell

Twentieth Century-Fox. American. (A). CinemaScope. Featuring Patricia Owens, Denise Darcel, and Cesar Romero. Produced by Harry Spalding. Directed by Robert Webb. Written by Jesse Lasky, Jnr., and Pat Silver. Director of Photography, Floyd Crosby. Musical Director, Paul Dunlap. 86 minutes. Release February 19, 1962

THREADBARE World War II melodrama. Presented in CinemaScope, it's about a group of women who escape from a Pacific Front prison camp, but, with few exceptions, fail to survive. The characters, although widely varied, are taken from stock and the players breathe little fresh life into them. The director, too, lacks resource, the staging is colourless, and the verbal exchanges are frequently ludicrous. A feeble echo of brilliant "A Town Like Alice" (Rank—British), the play's too corny to attract or grip either sex. Third-rate "double bill."

Story.—In 1942, Grace Ingram, member of an Australian scientific expedition, Janet Cook, an expectant mother, Anna Van Leer, a young German, Mara Shepherd, a tough American, Claire Oudry, a blowsy French waitress, Mai-Lu Ferguson, an Oriental nurse, and Regan, another Yank, are held by the Japs and suffer dire indignities. Janet loses her baby and Grace is assaulted by a guard, but Doctor Matsumo, a kindly Jap, gives them all a chance to escape. Mara, Claire and Regan are subsequently shot, but the others hide in the jungle and tend Bill Jackson, a fatally injured American pilot. Then Mai-Lu is killed, but suddenly Luis Hullman, a wealthy Dutch-German planter, appears and offers the surviving girls a roof. Romance develops between Luis and Anna, but he turns out to be a fifth columnist. Janet, Grace and Anna dispatch Luis and finally heed the welcome wolf whistles of Allied troops!

Production.—The picture clumsily mixes stale ingredients and the result is gritty, indigestible war fare. Patricia Owens and Denise Darcel head the far from dishevelled feminine contingent and Cesar Romero and John Kerr the male, but all are ultimately defeated by phoney material. The tender and violent situations leave nothing to the imagination and the ending is funny rather than dramatic.

Points of Appeal.—Title, CinemaScope and slight woman's angle.

Sampo

Gala. Russo-Finnish (U). English dialogue. Widescreen. Photographed in Colour. Featuring Urkho Somersaimy, A. Oshin and G. Millar. Directed by Alexanre Ptushko. Script by V. Vitkovich and G. Yagdfeld. Photography by G. Tstkavy and V. Yakushev. Music by Igor Morosov. 99 minutes. Release not fixed

LEGENDARY melodrama, unfolded during medieval times. A Russo-Finnish production, given wide-screen and colour, it describes a fierce battle between Good and Evil and culminates in victory for the former. The characters are boldly drawn, the director exercises great imagination, and the cameramen are really on their toes. The gaunt and bizarre interior and exterior settings create a breathtaking mythical and magical world seldom "seen" outside of story books. Maybe the English dialogue is a trifle harsh, but the amazing technical presentation silences criticism. Outstanding offering for art houses and intelligent youngsters.

Story.—Sampo, a magic mill belonging to the people of Kalevala, a remote Northern country, is stolen by ugly barbarian neighbours. The robbers are encouraged by a cunning witch, but the Kalevala folk have a blacksmith who also has supernatural powers. Without Sampo, the Kalevalas are deprived of sunlight, but they fight back and the contest involves a Kalevala youth and his girl. During the tussle, the blacksmith fashions a fire-horse, the mill operates in mysterious ways, the witch uses her cloak to trap those who defy her, and the youth's mother commutes with a birch tree and walks on the sea. In a sensational finale, virtue triumphs, the sun is liberated and joy returns to Kalevala.

Production.—The picture's beguiling, purposeful and exciting tale is not only cleverly portrayed, but also suberbly illustrated. Urkho Somersaimy, A. Oshin, G. Millar and Avoitzik head a hand-picked supporting cast. The director keeps a firm hand on the script as well as the players, yet underlines the unprecedented highlights with compelling sentiment. As for the photographers, they perform miracles and complete the enchanting and earthy illusion. "Sampo" is a fairy tale for practically all ages.

Points of Appeal.—Fascinating and thrilling story, masterly characterisation and direction, brilliant lensing, colour and U certificate.

Between Time and Eternity

Gala. German (A). English dialogue. Widescreen. Photographed in colour. Featuring Lilli Palmer, Willy Birgel and Carlos Thompson. Directed by Arthur Maria Rabenalt. Screenplay by Robert Thoeren. Director of Photography, George Bruckbauer. Music by Bert Grund. 84 minutes. Release not fixed

TRIANGLE melodrama, a German production with English dialogue. Photographed in widescreen and colour, it concerns a staid doctor's wife who knows that the hand of death is upon her, seeks mental and physical rejuvenation through romance, but fails to delay the inevitable. The story, competently acted, unfolds on a beautiful Mediterranean island and its bizarre and bracing environment artfully offsets its poignant undertones. Feminine appeal is obvious. Good "double bill."

Story.—Nina, attractive, middle-age wife of Professor Bohlen, a famous specialist, fears she has an incurable brain disease, though her husband refuses to confirm this. She leaves Bohlen and goes off to the Mediterranean coast and meets Manuel, a handsome guide and petty thief. He plans to rook Nina and palms off Consuela, his sweetheart, as his sister, but soon he and Nina genuinely fall for each other. Nina feels that her new found love has given her a fresh lease of life and when Bohlen arrives Nina agrees to go back with him, provided she is permitted to return if pronounced cured. The jealous Consuela tries to poison Manuel's mind against Nina, but suddenly Nina suffers a terrible relapse. As Nina staggers aboard the homeward-bound boat, Manuel watches her and realises that their blissful, though brief, encounter is ended.

Production.—The picture gives a moving and gay interpretation of the evergreen "Should a doctor tell?" theme and, at the same time, supports the "live for today" maxim, endorsed by many. Lilli Palmer runs the full gamut gracefully as Nina, Carlos Thompson is a virile Manuel, Ellen Schwiers makes a fiery Consuela, and Willy Birgel is a dignified Bohlen. Manuel's effrontery furnishes apt humour, the love interest smoothly develops, and the fade-out is heart-searing. What is more, the settings are delightful and gild the sweetly perfumed lily.

Points of Appeal.—Compelling story, convincing characterisation, woman's angle, wide screen and colour.

The Immortal Monster

Golden Era. American (X). Featuring John Merivale, Didi Sullivan and Gerard Herter. Directed by Robert Hamton. 76 minutes. Release not fixed

HIGHLY coloured, yet holding, science-fiction melodrama. It's about an American archaeologist who, while leading an expedition into the Mexican jungle, unearths the remains of a prehistoric monster whose flesh, affected by stellar radiation, rapidly grows and menaces human life. The play, adequately directed, acted and staged, approaches its biological boloney with gusto and the upshot is excitingly horrific. Reliable second-dary hall gimmick "double bill."

Story.—Professor John Fielding, an archaeologist, heads a trek in search of a race that disappeared round about AD 607. He and Max, a German, who, incidentally, covets Ellen, John's beautiful wife, stumble across a prehistoric monster and it severs Max's right hand. John takes a portion of the monster's body to his home for examination. By some strange meteorite phenomenon the flesh becomes radio-active and quickly multiplies. Meanwhile, Max goes berserk, but the gelatinous mass eliminates him and it is only by organising flame-throwers that John saves Ellen and their small child from a similar fate.

Production.—The picture links the past and the present firmly with its radiation theme and

continued on page 21

Your Films

by JOSH BILLINGS

West End

THE NEXT few weeks are going to be exciting from the general release point of view, for two very big British films will play the ABC circuit. "The Young Ones" (Warner-Pathe—CinemaScope), the "U" certificate musical which has been earning hold-overs in pre-release spots, took a tremendous flyer last Sunday breaking ABC's previous record held by "Hercules Unchained" (Warner-Pathe), and on February 4 "Only Two Can Play" (BLC), Peter Sellers' "X" certificate comedy blockbuster, gets cracking. Will the "U" or the "X" certificate knock up the highest score? It's hard to say, but whatever the result ABC and those who take its split are on velvet.

\+ + +

IN THE West End, "Only Two Can Play" (BLC—British) is out on its own. It's playing concurrently at the Odeon, Marble Arch, and the Columbia Theatre, Shaftesbury Avenue, and the combined take is enough to make Croesus's mouth water. "Only Two Can Play" could play in three Town houses concurrently and fill them, so heavy and persistent is the demand.

\+ + +

THE exceedingly frank sex melodrama, "Splendour In the Grass" (Warner-Pathe), has hit the big money at the Warner Theatre. The film's attracting all classes and it seems that Warren Beatty, Hollywood's new leading man, has really made his mark. Incidentally, he's Shirley MacLaine's brother.

\+ + +

AND mentioning Shirley MacLaine, her latest, "My Geisha" (Paramount—Technirama), got a shabby press. I thought the picture a touching and funny parody on film business, but the scribes took it seriously. No matter, the show pulled 'em in during its opening weekend at the Plaza.

\+ + +

SOME of the critics consider it the thing to sneer at stiff-upper-lipped Service stuff, and, not surprisingly, gave "The Valiant" (United Artists—British) the treatment, but the cash customers turned out in large numbers to see the film and its star, John Mills, at the Odeon, Leicester Square.

\+ + +

"THE COMANCHEROS" (Twentieth Century-Fox—CinemaScope), a forthright, uninhibited action melodrama, put over with tremendous gusto by John Wayne, is really clicking at the Carlton, Haymarket. And that's not all: it opened to rattling good business at the New Victoria last Sunday. You can't go far wrong with a western, provided it has a star, colour and 'Scope.

\+ + +

NO FILMS, not even United Artists', stay at the London Pavilion unless they earn their keep. "Pocketful of Miracles" (United Artists—Panavision) was unveiled at "The Pav" on December 22 and it's still in possession. 'Nuff said!

\+ + +

"THE INNOCENTS" (Twentieth Century-Fox—CinemaScope), the British thriller, is holding up remarkably well at the Rialto, Coventry Street. It's also gaining extended runs in key provincial spots.

\+ + +

DESPITE mixed notices, "Ada" (MGM—CinemaScope), an American political melodrama, is doing very nicely at the Ritz. Why? Because its "hero" is a woman, cleverly played by Susan Hayward, and the fair sex likes to see its gender given a break.

\+ + +

"FANTASIA" (Disney) is fantastic. It keeps returning to Studio One, Oxford Street, and queues form almost before the posters are up. And I think I know the reason. The clever cartoon popularises good music and steals some of "The Proms'" thunder.

\+ + +

AS FOR the "hard ticket" jobs; "El Cid" (Rank—Super Technirama 70), "South Pacific" Twentieth Century-Fox — Todd-AO), "Ben-Hur" (MGM—Panavision-Camera 65), "King of Kings" (MGM—Super Technirama 70) and "Judgment at Nuremberg" (United Artists) remain firmly entrenched at the Metropole, Victoria, the Dominion, Tottenham Court Road, the Royalty, Kingsway, the Coliseum and the Leicester Square Theatre respectively. And "The Guns of Navarone" (BLC—CinemaScope—British) continues to hit the jackpot in specially selected spots.

\+ + +

WHEN it comes to gimmick bills, make a note of Compton-Cameo's "Naked as Nature Intended" (British) and "The Call Girl Business" (Italian), still doing a burster at the Cameo-Moulin, Windmill Street, London; and Compton-Cameo's other unit programme, "Pavements of Paris" (French) and "Paris Playgirls" (Swedish), wallowing in the lucre at the Cameo-Royal, Charing Cross Road.

\+ + +

GALA'S pair, "Sunswept" (British), a nudist film, and "Youth In Fury" (Japanese), an adolescent melodrama, are enjoying a profitable concurrency at the Cinephone, Oxford Street, and the Jacey in the Strand. Japanese films have found the going hard here, but I can assure you that histrionically and technically they compare favourably with British and American pictures.

\+ + +

THE Compton Cinema has discovered a smash hit in "It Happened All Night" (Bargate—French). Reviewed in this issue under its French title, "L'Affaire de'une Nuit," the clever comedy drama deserves its success.

PROSPER WITH ANGLO!

On release

"BLUE HAWAII" (Paramount—Panavision), the Elvis Presley musical, has built up a very substantial kitty during the three legs of its London release. Even more important, its many catchy songs have crashed the hit parade and subsequent-run exhibitors will certainly benefit.

\+ + +

BLC's "The Devil at 4 O'clock" had a first-rate initial week on the Rank circuit and is maintaining its brisk pace. Since its release, its co-star, Frank Sinatra, has become engaged to Juliet Prowse and the front-page publicity is bound to do the film a power of good.

\+ + +

ALTHOUGH "The Day the Earth Caught Fire" (BLC—Dyaliscope—British) hasn't quite lived up to its spectacular Odeon, Marble Arch, success, the atomic fall-out thriller is right on the heels of its "stable companion," "The Devil at 4 O'clock." Lucky the showman who has both films pencilled in.

\+ + +

DURING the Christmas recess, "X" certificate "The Innocents" (Twentieth Century-Fox—CinemaScope—British) was temporarily withdrawn. The clever thriller played South London last week and did extremely well, particularly in good- and high-class halls.

\+ + +

NO DOUBT that "The Pit and the Pendulum" (Anglo Amalgamated—Panavision), supported by "Island of Shame" (Gala), had a most satisfactory first week. Needless to say, the programme appealed more to low- and middle-brow audiences than high, but who cares? It's the total take that counts.

\+ + +

UNITED ARTISTS' "double bill," "The Revolt of the Slaves" (Totalscope—Italian) and "Teenage Millionaire," is not doing too badly. It throws its cap at the masses and teenagers and, after all, they're the ones with the "dough."

\+ + +

"ON THE WATERFRONT" (BLC), the Marlon Brando re-issue, has been holding up remarkably well. A melodrama carrying a real kick, it'll finish comfortably on the right side.

\+ + +

PARAMOUNT'S unit programme, "The Errand Boy," a Jerry Lewis comedy, and "Hey, Let's Twist," a hot musical, is a disappointment. Its time will possibly come when it moves into the long grass.

\+ + +

TOPPING a BLC "double bill," "Twist Around the Clock," has rung the bell in pre-release spots, but it stars Chubby Checker, the coloured boy who invented "The Twist." Chubby's the teenagers' idol.

\+ + +

WHAT'S cooking for the independent exhibitor? Well, here's a combination that's coining money. MGM's "Morgan the Pirate" (CinemaScope) and "Atlantis, the Lost Continent" (Metroscope). And it's yours for the asking.

\+ + +

ANOTHER spanking bill is Miracle's "Nudes of the World" (British) and "House of Sin" (French). It's smashed house records all over the country, and the circuits are nibbling.

\+ + +

BRITISH comedies can't go wrong with provincial audiences and here are four out-of-Town exhibitors can take with the greatest confidence: Warner-Pathe's "Petticoat Pirates" (CinemaScope), Rank's "In the Doghouse," and Regal's "What a Whopper!" and "What a Carve Up!"

RENTERS' NEWS

UI gets five in U.S poll for top ten stars

PROOF that 1961 was a big year for Universal-International comes in the *Motion Picture Herald's* poll of U.S exhibitors to name the top ten box-office stars.

Of the top ten, five were UI stars — Rock Hudson, Doris Day, Cary Grant, Sandra Dee and Tony Curtis.

And when U.S exhibitors were asked to pick the top box-office pictures, UI had five in the 27 films named—more than any other distributor.

UI's five were "Back Street," "Come September," "The Grass is Greener," "Midnight Lace" and "Spartacus."

Five of the "top ten stars are appearing in UI's Golden Anniversary releases for 1962.

Rock Hudson and Doris Day are teamed together in "Lover Come Back." Hudson also stars in "The Spiral Road."

Romantic comedy

Cary Grant will be seen with Miss Day in "Touch of Mink," a romantic comedy.

Sandra Dee stars in at least two pictures this year. The first will be "If a Man Answers," a romantic comedy in which she will star with her husband, Bobby Darin. She will also be seen in "Tammy Takes Over."

Tony Curtis will be seen in "The Outsider," the story of war hero Ira Hamilton Hayes.

Also included in the band of box-office champions were four other UI stars. Kirk Douglas, who starred in "Spartacus" and "The Last Sunset," Susan Hayward, the star of "Back Street," Gregory Peck, who will be seen in "Cape Fear," and Marlon Brando, who is making "The Ugly American" for UI.

In Great Britain all UI films are distributed by Rank FD.

Rolfe is off to Africa again

PATHE PICTORIAL cameraman Martin Rolfe is becoming a regular visitor to Africa. He left Britain last week on his third trip there in 12 months.

On his latest assignment he sailed from Southampton on board the Transvaal Castle, to record the liner's maiden voyage for Pathe Pictorial. He will be away for four weeks covering stories in South Africa and Rhodesia.

Rolfe's first trip to Africa was in January last year when he filmed stories in Kenya, Uganda, Tanganyika and Zanzibar. More recently, he was assigned to photograph "Drums for a Queen," the Associated British-Pathe colour documentary of the Queen's tour of West Africa.

Cunard books 'Valiant'

UNITED ARTISTS' "The Valiant" has been booked by Cunard and will be screened on many of the company's liners, including the Queen Mary and Queen Elizabeth.

"The Valiant," produced by Jon Penington and directed by Roy Baker, stars John Mills, Ettore Manni, Roberto Risso, Robert Shaw and Liam Redmond.

'PAINTED SMILE' IS PLANET'S FIRST

THE NEW distribution company, Planet Film Distributors, formed by Bill Chalmers and Tom Blakeley, has obtained a number of pictures for UK release, and several other properties in script form for future production.

First film ready for release is "The Painted Smile," starring Liz Fraser, Kenneth Griffith and Craig Douglas, which was produced by Tom Blakeley and directed by Lance Comfort.

"KIL 1," which Arnold Miller directed with Ronald Howard and Jess Conrad starring, is now in the cutting rooms.

On the floor at Shepperton is "The Break," with Tony Britton, William Lucas, Eddie Byrne and Robert Urquhart. The producer is Tom Blakeley, the director Lance Comfort.

'Young Ones' sets record with two-circuit deal

"THE YOUNG ONES," Warner-Pathe's record-breaking musical, has become the first film ever to be booked on the third release circuit following an ABC release.

The Technicolor and CinemaScope musical from Associated British has been set to play the third release from March 12 entirely on the strength of its big pre-release business.

It has been held over for two, three and even four weeks in 31 pre-release situations up and down the country and the third release booking was made before "The Young Ones" started its general release on the ABC circuit on January 21.

In addition to this remarkable record, as well as four weeks at the Warner Theatre, "The Young Ones" has already been booked for numerous re-runs in situations all over the country.

There is little doubt, says Warner-Pathe, that "The Young Ones" has developed into one of the biggest pictures the company has ever handled.

The film stars Cliff Richard, Robert Morley and Carole Gray. It was directed by Sidney Furie and produced by Kenneth Harper.

'Pit and Pendulum' scores on release

A TREMENDOUS first week at the box-office on general release on the ABC Circuit North West London, is claimed by Anglo Amalgamated for its new American production "The Pit And The Pendulum."

This X certificate thriller took more money on its first day of release on the circuit last Sunday than any previous Anglo picture, including those which opened on holiday weekends, and has gone on to return extremely high box-office figures for every day of its first week.

"The Pit And The Pendulum," filmed in Technicolor and based on the story by Edgar Allen Poe, stars Vincent Price, John Kerr and Barbara Steele.

The film was produced and directed by Roger Corman from the screenplay by Richard Matheson with music by Les Baxter.



KINEMATOGRAPH WEEKLY
January 25, 1962

8 TOP PRODUCERS 6 TOP D

COMBINE TO START

ANGLO'S MIGHTY BRITISH F

A PETER ROGERS Production

CARRY ON CRUISING

EASTMAN COLOUR

SIDNEY JAMES
KENNETH CONNOR
KENNETH WILLIAMS
JIMMY THOMPSON
LIZ FRASER

PRODUCED BY PETER ROGERS
DIRECTED BY GERALD THOMAS
SCREENPLAY BY NORMAN HUDIS

PINEWOOD STUDIOS

A PETER ROGERS Production

TWICE ROUND THE DAFFODILS

JULIET MILLS
DONALD SINDEN
DONALD HOUSTON
KENNETH WILLIAMS
and
RONALD LEWIS

PRODUCED BY PETER ROGERS
DIRECTED BY GERALD THOMAS
SCREENPLAY BY NORMAN HUDIS

PINEWOOD STUDIOS

A JULIAN WINTLE/LESLIE PARKYN Production

NIGHT OF THE EAGLE

PETER WYNGARDE
JANET BLAIR
MARGARET JOHNSTON

PRODUCED BY ALBERT FENNELL
DIRECTED BY SIDNEY HAYERS
SCREENPLAY BY RICHARD MATHESON,
CHARLES BEAUMONT AND GEORGE BAXT

ELSTREE STUDIOS

An ASHER BROTHERS Production

SHE'LL HAVE TO GO

BOB MONKHOUSE
ALFRED MARKS
HATTIE JACQUES
ALSO STARRING
DENNIS LOTIS
and Introducing
ANNA KARINA

PRODUCED BY THE ASHER BROTHERS
DIRECTED BY ROBERT ASHER
SCREENPLAY BY JOHN WATERHOUSE

BOREHAM WOOD STUDIOS

FOLLOWED BY THESE BOX-OFFICE BLOCKBUSTERS

A PETER ROGERS PRODUCTION
THE IRON MAIDEN

Produced by JOHN BRABOURNE Directed by LEWIS GILBERT
THE PATRIOTS

A JULIAN
TH
THE

KINEMATOGRAPH WEEKLY
January 25, 1962

DIRECTORS 10 TOP WRITERS

PROGRAMME FOR 1962

A JOSEPH JANNI Production

A KIND OF LOVING

ALAN BATES
JUNE RITCHIE
THORA HIRD

PRODUCED BY JOSEPH JANNI
DIRECTED BY JOHN SCHLESINGER
SCREENPLAY BY KEITH WATERHOUSE AND WILLIS HALL
BASED ON THE NOVEL BY STAN BARSTOW
SHEPPERTON STUDIOS

An INDEPENDENT ARTISTS Production

PLAY IT COOL

BILLY FURY
MICHAEL ANDERSON JR.
with
LIONEL BLAIR
DANNY WILLIAMS
SHANE FENTON
& THE FENTONES
Special Guest Artiste
HELEN SHAPIRO

ASSOCIATE PRODUCER DENIS HOLT
DIRECTED BY MICHAEL WINNER
SCREENPLAY BY JACK HENREY
PINEWOOD STUDIOS

A JULIAN WINTLE/LESLIE PARKYN Production

CROOKS ANONYMOUS

LESLIE PHILLIPS
STANLEY BAXTER
WILFRID HYDE WHITE
Guest Stars
JAMES ROBERTSON JUSTICE
MICHAEL MEDWIN
and Introducing
JULIE CHRISTIE

PRODUCED BY LESLIE PARKYN
DIRECTED BY KEN ANNAKIN
SCREENPLAY BY JACK DAVIES
BEACONSFIELD STUDIOS

PLUS THE FABULOUS

EDGAR WALLACE

THRILLERS

PRODUCED BY JACK GREENWOOD
MERTON PARK STUDIOS



ANGLO AMALGAMATED FILM DISTRIBUTORS LTD
113-117 WARDOUR STREET, LONDON, W.1.

PETER ROGERS PRODUCTION
E TANGLED WEB

A PETER ROGERS PRODUCTION
SECOND OPINION

A PETER ROGERS PRODUCTION
STEADY BOYS STEADY

WINTLE LESLIE PARKYN PRODUCTION
SURVIVAL MAN

A JOSEPH JANNI PRODUCTION
BILLY LIAR

A DAVID DEUTSCH PRODUCTION
NOTHING BUT THE BEST

TRADE SHOW OFFERS—DECEMBER, 1961

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Stars	Box-Office Angle	"Kine." Review	Release Date
ANYTHING FOR LAUGHS	F. 27040	Warner-Pathe	57	U	Larry Semon ... Keystone Cops Mack Sennett Bathing Belles	Daffy extravaganza made up of snippets from old time slapstick. Capital novelty "second" (CC)	Dec. 14	Dec. 11
AS THE SEA RAGES	——	Hillcrest	74	A	Maria Schell ... Cliff Robertson Cameron Mitchell	Waterborne melodrama. Ticklish booking (C)	Dec. 28	Jan 22, 1962
†BABES IN TOYLAND	F. 27047	Disney	105	U	Ray Bolger ... Tommy Sands Annette	Jolly, heart-warming, ingenious and ingenuous fairy story. Infallible Yuletide box-office proposition (CC)	Dec. 14	Jan. 1, 1962
†BEST OF ENEMIES, THE	F. 27043	BLC	109	U	David Niven ... Alberto Sordi Michael Wilding	Comedy drama. Capital light "war fare" (C)	Dec. 7	Jan. 22, 1962
†BLOOD AND ROSES	F. 27045	Paramount	84	X	Mel Ferrer ... Elsa Martinelli Annette Vadim	Blood-sucking hocus pocus. Ticklish creepie (NC)	Dec. 14	—
BUNGALA BOYS	——	CFF	61	U	Peter Couldwell ... Alan Dearth Terry Bentley	Children's adventure story. Good children's matinee booking (CC)	Dec. 28	January
CONNECTION, THE	F. 27039	Contemporary	110	X	Warren Finnerty ... Jerome Raphel Barbara Winchester	Hifalutin', yet incredibly squalid, drug addict melodrama. Arty art house booking (NC)	Dec. 7	—
†EL CID	——	Rank	180	U	Charlton Heston ... Sophia Loren	Mighty and magnificent costume piece. The ultimate in box-office certainties (C)	Dec. 7	—
*ENTER INSPECTOR DUVAL	Br/E. 27031	B C	64	U	Anton Diffring ... Diane Hart Mark Singleton	Pint-size "who-dunnit." Reliable British "second" (C)	Dec. 14	Jan. 8, 1962
ERRAND BOY, THE	F. 27062	Paramount	93	U	Jerry Lewis ... Brian Donlevy Felicia Atkins	Hollywood burlesque. So-so star light booking (C)	Dec. 21	Jan. 8, 1962
ISLAND OF SHAME	F. 27055	Gala	96	X	Key Meersman ... Zachary Scott Bernie Hamilton	Earthy, yet intelligent, melodrama. Very good adult booking (NC)	Dec. 21	Jan. 15, 1962
JUDGMENT AT NUREMBERG	——	United Artists	183	A	Spencer Tracy ... Burt Lancaster Marlene Dietrich	Powerful and provocative dramatic documentary. Outstanding "hard ticket" prestige picture (C)	Dec. 21	—
KNIFE, THE	F. 27061	Mondial	90	X	Reitze Van Der Linden Ellen Vogel Marie-Louise Videc	Child psychology melodrama. Strictly art house fare (NC)	Dec. 7	—
†MAGIC BOY, THE	——	Gala	75	U	——	Full-length cartoon. Capital holiday and family fare (CC)	Dec. 28	—
MAN-TRAP	F. 27044	Paramount	93	X	Jeffrey Hunter ... David Janssen Stella Stevens	Crime melodrama. Reliable mass "double bill" (NC)	Dec. 7	—
MOST DANGEROUS MAN ALIVE	F. 27049	BLC	75	A	Ron Randell ... Debra Paget Elaine Stewart	Messy mishmash of science fiction, sex and gang warfare. Ticklish booking (C)	Dec. 21	Jan. 8, 1962
*NEVER BACK LOSERS	Br/E. 27037	Anglo Amalgamated	61	U	Jack Hedley ... Jacqueline Ellis Patrick Magee	Handy-size Edgar Wallace "melo." Very good British series "second" (C)	Dec. 7	—
†PIRATES OF TORTUGA	F. 27075	20th Century-Fox	97	U	Ken Scott ... Leticia Roman Dave King	Mild and bitty swashbuckling melodrama. Moderate title "programmer" (C)	Dec. 28	—
PLAYFUL KIND, THE	F. 27060	Mondial	92	X	Jean Sorel ... Anna Gaylor Michele Grellier	Sex and crime melodrama. Dicey art and commercial house proposition (NC)	Dec. 28	—
†POCKETFUL OF MIRACLES	F. 27082	United Artists	136	U	Glenn Ford ... Bette Davis Hope Lange	Warm, funny and exciting "make-believe." Excellent popular booking (C)	Dec. 21	Feb. 12, 1962
*SINISTER MAN, THE	F. 27053	Anglo Amalgamated	60	U	John Bentley ... Patrick Allen Jacqueline Ellis	Exuberant Edgar Wallace thriller. Very good British series "second" (C)	Dec. 28	Jan. 22, 1962
†THUNDER OF DRUMS, A	F. 27038	MGM	96	A	Richard Boone ... George Hamilton Luana Patten	Virile and thoughtful U.S Cavalry melodrama. Very good off-beat "outdoors" (C)	Dec. 7	—
*†WINGS OF CHANCE	Br/E 27029	Golden Era	62	U	Jim Brown ... Frances Rafferty Richard Tretter	Adventure melodrama. Good average quota "second" (C)	Dec. 7	Dec. 25
*†YOUNG ONES, THE	Br/E 27051	Warner-Pathe	108	U	Cliff Richard ... Carole Gray Robert Morley	Zippy musical. Excellent British light booking (C)	Dec. 7	Jan. 22, 1962
YOUTH IN FURY	——	Gala	86	X	Mari Yoshimura ... Masahiko Tsugawa Reiko Hitomi	Juvenile delinquency melodrama. Reliable industrial hall "double bill" (NC)	Dec. 7	—

(CC) Excellent for children (C) Suitable for children (NC) Not for Children *British Quota Picture † In Colour

Pathe gets big seating contract

PATHE EQUIPMENT has secured one of the largest municipal equipment seating contracts ever placed with a single company. It is for Croydon Borough Council's Fairfield Halls, a new municipal entertainment centre.

Pathe Equipment, in conjunction with Dawson Seating Limited, will be supplying 2,500 specially designed seats for a concert hall and theatre.

Pathe Equipment will also be supplying carpets, floor coverings, stage gear, draperies and complete Philips 35-mm. pulse light and 16-mm. projection equipment.

Swanage may get a new cinema

SUBJECT to a satisfactory conclusion of negotiations with the local urban district council for the purchase of a site, a new cinema will be built at Swanage, Dorset.

The council has considered an application from Stanley Collins for the purchase of land it owns in High Street, Swanage.

● The Odeon, Whitton, Middlesex, has been sold to Tesco Stores by Goddard and Smith. Harris and Gillow acted for Tesco.

Tombola raises funds for 'The Craggs'

MORE than 60 members and friends attended the Christmas luncheon of the Yorkshire and North Lincolnshire branch of the Society of Cinematurians in Leeds.

Among the visitors were Mr. and Mrs. Whittle, who look after the guests at "The Craggs," at Morecambe.

Mr. Whittle took back to "The Craggs" a cheque for £10, handed over by chairman Alec Stuart. This cheque, for extra special Christmas hospitality for the guests at "The Craggs," represented the proceeds from a tombola.

KINE STUDIO REVIEW

the Voice of the British film Industry

RCA sound-on-film recording systems are extensively used throughout British Film and Television Studios and additional facilities are available at RCA's own Recording Studio to augment them.

RCA Sound Recording

RCA Licensees:

Academy Cinema Ltd.
Associated British-Pathe Ltd.
Associated British Picture Corporation Ltd.
Audio Systems
British Broadcasting Corporation
Cine Tele Sound Studios Ltd.
Compañia Shell de Venezuela
Hammer Film Productions Ltd.
Independent Artists Ltd.
Kay Laboratories Ltd.
Mercury Films and Equipment Ltd.
Rayant Pictures Ltd.
Royal Naval Film Service
Shepperton Studios Ltd.
Sound Associates Ltd.
Star Sound Studios Ltd.
Telefilm Studios Ltd.
Twickenham Film Studios Ltd.
Wynne Film Productions Ltd.

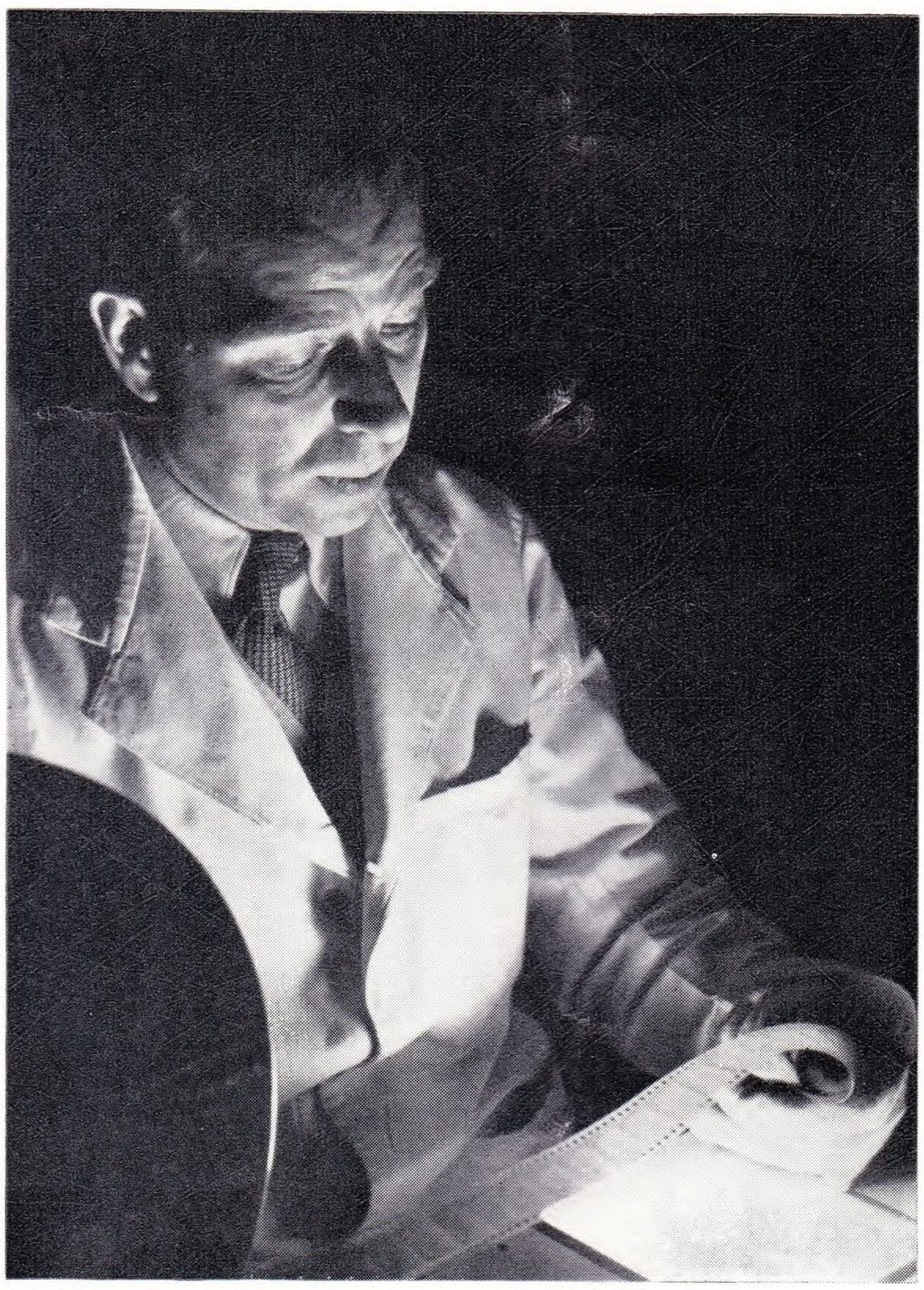
RCA GREAT BRITAIN LTD., STUDIO AND RECORDING DIVISION, THE TOWER, HAMMERSMITH BROADWAY, LONDON, W.6 RIVerside 8641

(An Associate Company of Radio Corporation of America)

FOR PROCESSING PERFECTION IN

ANIMATION AND OPTICAL WORK
NEG DEVELOPING AND DUPING
BLACK AND WHITE PRINTING
VIDEO TRANSFER

PUT IT OUT TO PATHE



Processing is a most important part of film production. Don't take risks. The highly skilled technicians at Pathe Laboratories are supremely placed to give your work the extra care that makes so much difference. They have at their finger-tips all the resources of the vast Associated British Picture Corporation plus that personal attention for which Pathe is so famous. Whatever the job you have on hand—35, 16 or 8 mm.—it will pay you to put it out to Pathe . . . and it costs no more.

LABORATORIES

at

WARDOUR STREET (GERrard 0444)

and

ELSTREE (ELStree 1600)



PATHE LABORATORIES LTD.

103-109 WARDOUR STREET, LONDON, W.1

16 MM. DIVISION, BOREHAM WOOD, HERTS.

KINE. STUDIO REVIEW
Supplement to "Kinematograph Weekly"
Editor:
William G. Altria, Hon. FBKS
Technical Editor:
Graham Clarke
Advertisement Manager:
Stanley C. Collins
Editorial: 189, High Holborn, London, W.C.1
Phone: Chancery 3344
Advertising: 96, Long Acre, London, W.C.2
Publishing: 6 Catherine St., London, W.C.2
Phone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
Cables: Kineweek, London

Two and two do make four

by JACK GREENWOOD

ONE of the more pleasant aspects of feature production at Merton Park is that we have proved two and two make four!

Take the case, for instance, of the so-called "second" or "supporting" feature: for quite a while many knowledgeable people have been declaring that it is no longer possible to make a financial success of producing supporting features, and they have published statistics to support this view.

Yet, for the last eighteen months, a production team at Merton Park Studios has been proving them wrong!

Derogatory

What's in a name? Quite a lot! For undeserved reasons, the adjectives "supporting" and "second" have become derogatory when attached to features; the words have the smell of niggardly outlay and laggard income—good has become tainted with the reputation of the bad. Slightly tarred with the same brush is the word "series."

Yet, the practical example that has proved so many opinions wrong is the Edgar Wallace series of 60-minute features, inspired by Nat Cohen and Stuart Levy, and made at Merton Park Studios for Anglo Amalgamated distribution.

There is, of course, nothing magical or mysterious about the success of these 60-minute films. What is the reason for their overwhelming popularity with cinemagoers?

Added asset

Exhibitors look forward to the Edgar Wallace pictures, knowing that they will be an important added asset to whatever first feature they are showing, because at all stages of production as much time, care and personal attention to detail is spent on them as would be on any first feature. The Merton Park team has become specialist in producing first-class supporting British features. Exhibitors, both in this country and all over the world, know they can be relied on for production quality, acting ability, direction and story value.

Every known method of ensuring efficiency is exercised fully, but the over-riding factor is a producer's cliché (far more often spoken than observed) "that every penny spent is put on the screen."

In the last eighteen months we have made eighteen of these Edgar Wallace stories, and in the twelve months that has just started we aim to meet Anglo's ever-increasing demand.

How can this very high rate of production be maintained without allowing the product to deteriorate into assembly-line entertainment? Naturally, it means hard work, keenness, organisation and lots of preparation.

Although the Edgar Wallace films are spoken of as a "series," each film is always treated as an individual story, but all have three common factors—Edgar Wallace; the theme music; and the production team. Apart from this, script writers, directors and artists vary according to their suitability for each particular story.

It is not by chance that the writer and the producer work together for many months before coming up with the final script—if you haven't a good script, you certainly won't make a good film.

The director usually gets the script at least three weeks before the first day of shooting; casting is completed and the whole of the shooting is worked out with the producer and art director before the cameras turn. Sometimes all the sets needed will have been constructed; certainly the majority will be ready.

When the cameras do come into action, the whole film has to be completed within ten or eleven working days (if it is entirely in the studio), or twelve or thirteen days if there is to be a high proportion of location shooting.

It can be seen that these schedules do not allow for any errors or miscalculations. Atmosphere is a vital factor in action stories like this, and good location scenes are essential to good atmosphere. For this reason, stories that demand location work

continued on page 9



On the set of "Candidate for Murder," the first of the Edgar Wallace features in which Continental artists have been cast. Left to right: Hans Borsody, Erika Remberg and Jack Greenwood, during the production of the film, which also stars Michael Gough, John Justin, Paul Whitsun-Jones and Vanda Godsell, and is for Anglo Amalgamated release

PRODUCTION ROUND-UP

by JOHN CHAMP

IT'S ironical that Shepperton studios, which has been a strong advocate of winter shooting, should find itself at this moment with space to spare and without as much on the floor as some of its rivals.

But this is an unfortunate situation that has arisen only because the tv series "Man of the World" had to be cancelled and thus put two stages, which would have been occupied for a year, back on the market.

However, the idea of spreading production throughout the year certainly seems to be catching on.

At PINEWOOD, for example, there are now three films on the floor.

Michael Relph and Basil Dearden, the producer-director team of Allied Film Makers, are now making "Life For Ruth," another Janet Green-John McCormick screenplay at the Rank studios, following locations at Sunderland.

The story is about a father whose religious principles prevent him giving permission for his daughter to be given a blood transfusion after an accident.

The blood will save her life; but her father refuses permission, certain in his blind faith that by doing so he is ensuring his daughter's "eternal life."

Then he has to face the censure of his wife, the doctor whose sense of duty results in a prosecution, and the law.

Michael Craig and Janet Munro play the husband and wife.

Patrick McGoohan stars as the doctor whose life-saving ability is frustrated by blind faith.

The Anglo release tab will be on both the other two films that are now shooting at Pinewood. First is "Carry on Cruising," the sixth in the series, and the first to be shot in colour.

Producer Peter Rogers and director Gerald Thomas both have high hopes that this one will live up to the standard set by its predecessors.

Crew of the latest one includes Sidney James, Kenneth Williams, Kenneth Connor, Liz Fraser and Dilys Laye.

The other Anglo release is the Independent Artists production "Play it Cool," which Michael Winner is directing. Billy Fury and Helen Shapiro are the pop singing stars of this musical which will give considerable prominence to the "twist."

At BEACONSFIELD there's yet another Anglo release on the floor. This one is the Julian Wintle/Leslie Parkyn comedy, "Crooks Anonymous," which Ken Annakin is directing. Basis of the story is an organisation like Alcoholics Anonymous for itchy-fingered crooks.

Jack Davies has written the screenplay, and the cast is headed by Leslie Phillips, Stanley Baxter, Wilfrid Hyde White, James Robertson Justice, and newcomer Julie Christie.

At MGM BOREHAM WOOD, the "Zero One" tv series which is a joint production venture of MGM and the BBC, continues.

The only feature film in is "Nine Hours to Rama," which producer-director Mark Robson is making for 20th Century-Fox. The unit has just returned from locations iln India, and since it now occupies five stages at the studios there wouldn't be much room for anyone else, anyway.

ASSOCIATED BRITISH ELSTREE STUDIOS have got producer Thomas Clyde's "Act of Mercy" on the floor. Clyde is making it with director Anthony Asquith for Warner-Pathé release.

The story is about a married couple who help a deposed South American president to escape from his country, and has Leslie Caron and David Niven in the starring roles.

At SHEPPERTON shooting finished last week on "The War Lover," which Arthur Hornblow is producing and Philip Leacock directing. Now on the floor is "Decoy," a war story starring Edward Judd, James Robertson Justice, Lawrence Payne and Albert Lieven.

Bertram Ostrer is producing, and C. M. Pennington-Richards directing, for Britannia/British Lion release.

Also shooting is "The Break," for Mancunian, which producer Tom Blakeley and director Lance Comfort are making with a cast headed by Tony Britton, William Lucas, Christina Gregg and Eddie Byrne.

At MERTON PARK Jack Greenwood is starting a new batch of the Edgar Wallace one-hour thrillers, and the studio is also handling a number of tv commercials and documentaries.

At TWICKENHAM is the Grand National production, "Out of the Fog." Maurice J. Wilson produces and Montgomery Tully directs.

CHALK FARM and CARLTON HILL studios are also engaged on commercials and documentaries.

BRAY STUDIOS are temporarily closed, but only so that essential maintenance can be carried out. Hammer expects to resume production there in a few weeks' time.

The crews behind the films

ACT OF MERCY
Cavalcade for Warner-Pathe

Producer, Tommy Clyde; Director, Anthony Asquith; Executive producer, Ben Kadish; Production manager, Victor Peck; Production secretary, Midge Warnes; 1st assistant, David Tomblin; Continuity, Betty Harley; Director of photography, Robert Krasker; Camera operator, Gerald Fisher; Art director, John Howell; Production accountant, Arthur Davey; Chief make-up, Jim Hydes; Hairdresser, Pat McDermott; Costume designer, Anthony Mendleson; Wardrobe mistress, May Walding; Wardrobe master, Ernest Farrer; Sound mixer, Norman Coggs; Boom operator, Tommy Staples; Stills, George Higgins; i/c, 2nd unit, Harold Haysom; c/h props, Johnny Whatling; Supervising electrician, Steve Birtles; Unit publicist, Bob Webb.

NINE HOURS TO RAMA
Red Lion for 20th Century-Fox at MGM British

Producer/director, Mark Robson; Associate producer, Bob McNaught; Production manager, David Middlemas; Location unit manager, R. L. M. Davidson; Production secretary, Joyce Herlihy; Producer's secretary, Cynthia Palmer; Continuity, Elaine Schreyeck; 1st assistant director, Kip Gowans; 2nd assistant directors, Tom Sachs, David Giffard; Director of photography, Arthur Ibbetson; Camera operator, Paul Wilson; Camera focus, Freddie Cooper; Clapper/loader, John Robinson; Art director, Elliott Scott; Assistant art director, Ivor Beddoes; Draughtsmen, Reg Bream, Tony Pratt, John Graysmark; Set dresser, John Jarvis; Production buyer, Bill Isaacs; Sound mixer, Gerry Turner; Sound camera operator, Mickey Hickey; Boom operator, John Streeter; Assistant boom operator, Dennis Porter; Sound maintenance, Neil Stevenson; Production accountant, Wally Eggleden; Accountant, Martin Cahill; Make-up, Harold Fletcher, Wally Schneiderman; Hairdresser, Pearl Tipaldi; Wardrobe, Barbara Gillett, Betty Adamson; Unit publicist, Enid Jones; Stills co-ordinator, Norma Paulsen; Stills cameraman, Norman Gryspeerdt; Casting director, Irene Howard; Editor, Ernie Walter; Assembly editor, Peter Elliott; Assistant editor, Margaret Miller.

Painters, Joe Woodward, N. W. Beecham; Carpenters, Fred Ridsale, William Singleton, F. A. Myatt; Stagehands, Tom Ramsey, Michael Dempsey, P. L. Race; Plasterer, D. Coldham; Plasterer's labourer, G. Farge; C/H prop, Tommy Ibbetson; Prop, Fred Smart; Prop, Francis Stebbing; C/H dresser, Tommy Welch; Electrician-gaffer, Fred Pretty; C/H electrician, Anthony Condon; Electricians, Leonard Crowe, George Walker, Eric Foster, Michael Green, Henry Butcher, William Henderson.

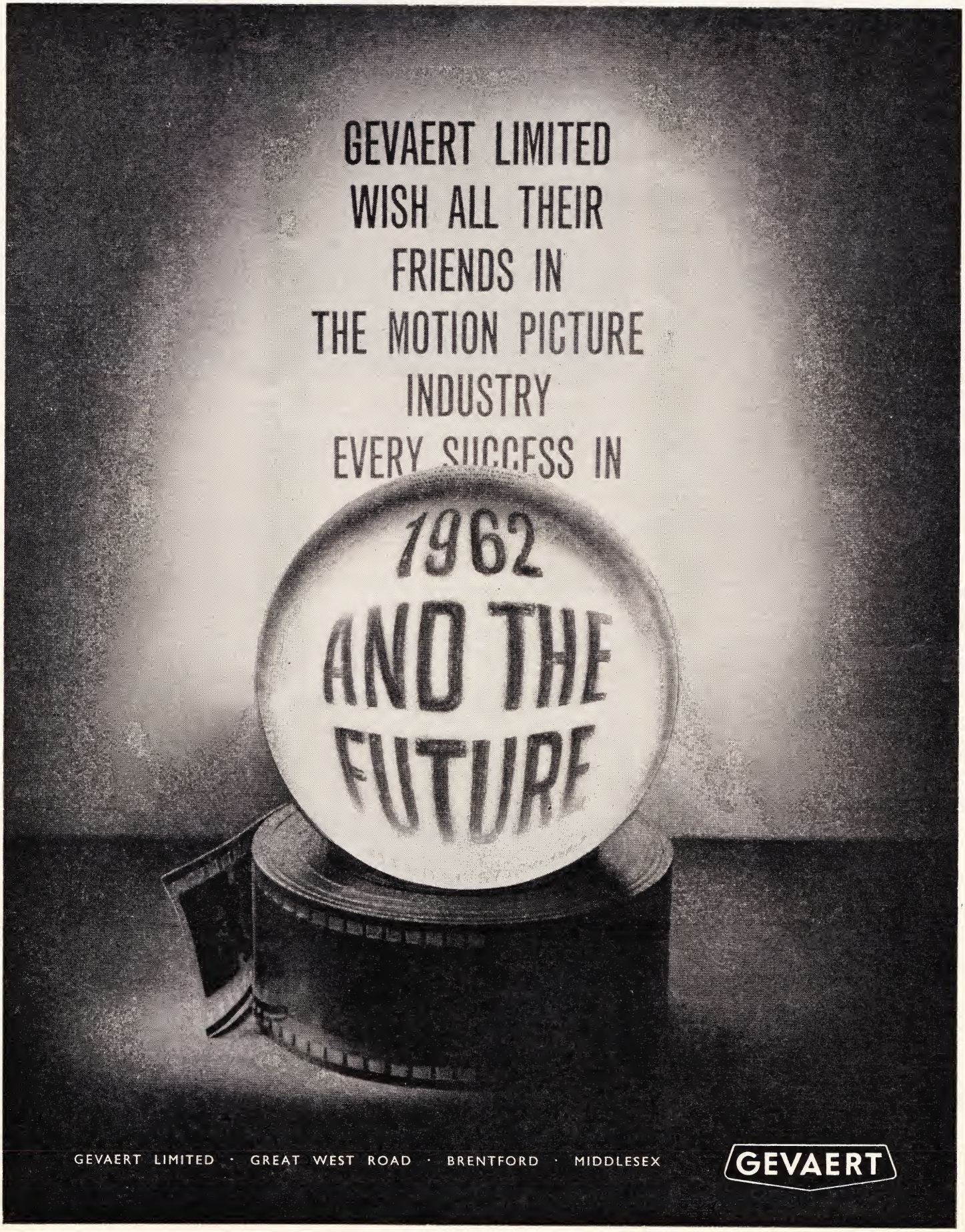
Second Unit:

Assistant director, Jake Wright; Lighting cameraman, Ted Moore; Operator, John Winbolt; 1st focus, Tony Spratling; 2nd focus, John Shinerock; Continuity, Rita Davison; Construction manager, Larry Cleary; Grip, Leslie Kelly; Grip (2nd unit), Maurice Budge; Rigger, Harry Hunt.

CARRY ON CRUISING
GHW Productions for Anglo Amalgamated at Pinewood

Producer, Peter Rogers; Director, Gerald Thomas; Production manager, Bill Hill; Casting director, Betty White; Production secretary, Beryl Harvey; Producer's secretary, Janet Finch; 1st assistant director, Jack Causey; 2nd assistant director, Jim Brennan; 3rd assistant director, Simon Relph; Continuity, Penny Daniels; Lighting cameraman, Alan Hume; Camera operator, Dudley Lovell; Focus operator, Steve Claydon; Clapper/loader, Jackie Rixon; Sound mixer, Box MacPhee; Boom operator, Harry Fairbairn; Assistant boom

Continued on page 6


GEVAERT LIMITED
WISH ALL THEIR
FRIENDS IN
THE MOTION PICTURE
INDUSTRY
EVERY SUCCESS IN
1962
AND THE
FUTURE
GEVAERT LIMITED · GREAT WEST ROAD · BRENTFORD · MIDDLESEX
GEVAERT

THE CREWS BEHIND —continued

operator, Graham Hartstone; Art director, Carmen Dillon; Chief draughtsman, Bob Laing; Draughtsman, Jim Morahan; Set dresser, Patrick McLoughlin; Construction manager, Bert Mansell; Property buyer, Harry Hannay; Publicist, Tony Hill; Publicity secretary, Vera Harrington; editor, John Shirley; 1st Assistant editor, Peter Andrews; 2nd Assistant editor, Paul Bijou; Costume designer, Joan Ellacott; Wardrobe master, Bert Simmonds; Wardrobe mistress, Pat Baden; Production accountant, Bernard Spence; Make-up, Geoff Rodway, George Blackler; Hairdresser, Biddy Chrystal; Stills photographer, Ian Jeayes; Camera grip, Bill Bannister; Chargehand props, Dickie Bamber; Chargehand dresser, A. Waye; Standby props, J. Fitt; Standby painter, A. Wooley; Standby rigger, D. Price; Standby carpenter, Frank Taylor; Stagehand, R. Campbell, Standby plasterer, G. Helm; Electrical supervisor, John Swann; Chargehand electrician, A. Bradley.



Director Ken Annakin setting up a location scene for the new Independent Artists comedy " Crooks Anonymous." Also in the picture are operator Jimmy Bawden, boom operator Tony Cripps, and focus puller Neil Binney

IT'S TRAD, DAD !
Amicus for Columbia at Shepperton

Executive producer Milton Subotsky; Producer/director, Dick Lester; Production manager, Al Marcus; Lighting cameraman, Gilbert Taylor; Camera operator, Gerry Turpin; Focus, Neil Binney; Clapper/loader, Robert Stillwell; Production secretary, Vivienne Eden; Continuity, Jane Buck; Assistant director, John Merriman; 2nd assistant director, Stuart Freeman; 3rd assistant director, Michael Meighan; Art director, Maurice Carter; Production accountant, Bill Noad; Wardrobe mistress, Maude Churchill; Make-up, Freddie Williamson; Hairdresser, Joyce James; Sound mixer, Dickie Bird; Boom operator, Ken Ritchie; Stills, Bert Cann; Editor, Bill Lenny; Assembly editor, Deveril Goodman; Production buyer, Terry Parr; Assistant art director, Don Picton; Draughtsman, Geoffrey Tozer; Sound camera operator, Sandy Fairlie; Maintenance engineer, George Widdows; Carpenter, C. Strovens; Stagehand, T. Connor; Grip, R. Jones; Painter, C. Wyatt; Rigger, J. Scott; Floor props, T. Finn; Stand-by's, Bob Humphries, Jimmy James; Electricians, C/hand, Jack Sullivan.

LIFE FOR RUTH
Allied Film Makers for Rank at Pinewood

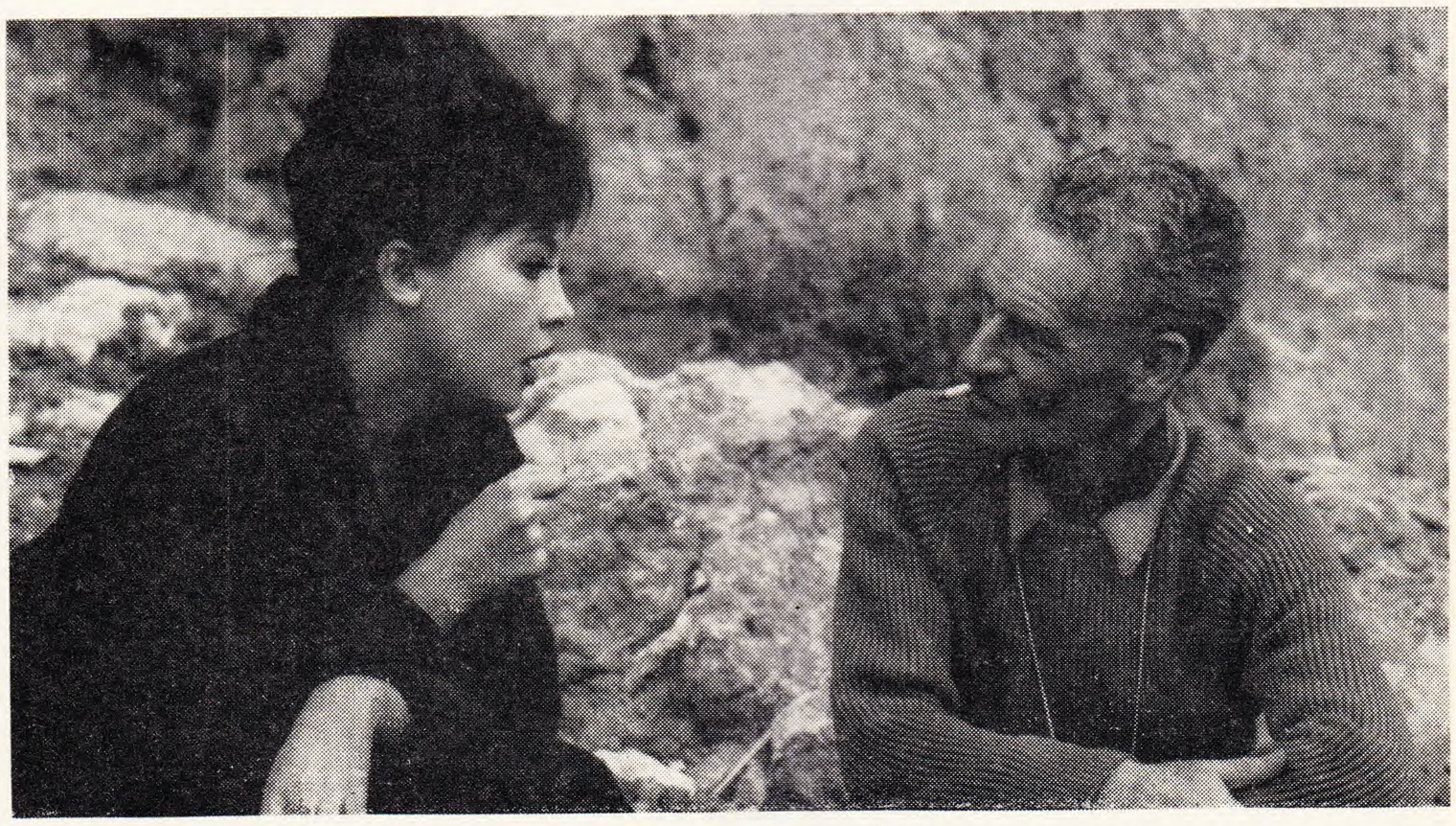
Producer, Michael Relph; director, Basil Dearden; Production manager, Charles Orme; 1st assistant director, Anthony Waye; 2nd assistant director, Donald Toms; 2nd assistant director (location), Terry Clegg; 3rd assistant director, Bob Howard; Production secretary, Jean Hall; Producer's secretary, Val Geeves; Director of Photography, Otto Heller; Camera operator, H. A. R. Thomson; Camera focus, John Morgan; Continuity, Sue Dyson; Sound mixer, C. C. Stevens; Boom operator, Gus Lloyd; Asst. boom operator, Vivian Temple-Smith; Sound recordist, Simon Kaye, Art director, Alex Vetchinsky; Chief draughtsman, Bert Davey; Draughtsman, Alan Fraiser; Draughtsman, Terence Knight; Set dresser, Arthur Taksen; Property buyer, Jim Baker; Editor, John Guthridge; 1st assistant editor, Michael Durham; Publicist, Diana Carter; Publicity secretary, Kathleen Havard; Stills cameraman, George C. Ward; Production accountant, John Hargreaves; Wardrobe supervisor, Dorothy Edwards; Men's wardrobe, John Hilling; Hairdresser, Barbara Ritchie; Make-up, Harry Frampton; Construction manager, Ronnie Udell; Grip, Fred Graver; Chief floor electrician, Vic Smith; 2nd chargehand electrician, Bert Bosher; Chargehand s-b prop, A. McCarthy; Prop, K. Wilks; Prop, J. Murphy; Chargehand dressing prop, J. Rivers; Dressing prop, A. Young; Dressing prop, W. Jackson; Supervising c/h carpenter, William Surridge; Stand-by carpenter, A. Cory; Stand-by stagehand, Ray Hall; Stand-by rigger, E. McGrath; Stand-by painter, J. Davey; Stand-by plasterer, W. Barrett.

ZERO ONE
MGM/BBC tv series at MGM British

Executive producer, Lawrence P. Bachmann; Producer, Aida Young; Directors, Roy Baker, Wolf Rilla, George Pollock; Music director, Ron Goodwin; Technical adviser, J. Crewdson; Producer's secretary, Deidree Power; Script editor, Elliott Baker; Production manager, Pat Marsden; Production secretary, Janet Turner; Continuity, Doris Martin; 1st. assistant director, Geoffrey Helman; 2nd. assistant director, Ian Goddard; Lighting cameraman, Jack Mills; Camera operator, Allan McCabe; Focus, Dickie Robinson; Clapper/loader, Alan Boast; Art director, Frank White; Assistant art director, John Barry; Draughtsman, Colin Southcott; Scenic artist, Ernie Smith; Property buyer, John Biggs; Sound mixer, Dave Bowen; Boom operator, Geoff Kidd; Sound camera operator, Jimmy Young; Sound maintenance, Mike Basset; Stills cameraman, Jo Pearce; Make-up, Sid Turner; Hairdresser, Alice Holmes; Casting director, John Owen; Casting director's secretary, Mrs. Levy; Wardrobe mistress, Rene Coke; Wardrobe master, Charles Monet; In charge publicity, Paul Mills; Publicity director, Robin Grocott, Supervising editor, Derek Hyde Chambers; Editor (2), Henry Richardson; 1st assistant editor, Ken Ross; 2nd assistant editor, John Grover; Dubbing editor, Denis Rogers; Asst. dubbing editor, Wilf Thompson; Music editor, Alan Killick, Production accountant, Alex Richards; Script typist, Angela Marshall; Production runner, John Kalk.

Stand-by crew:

Carpenter, L. Burns; Stagehand, E. Anders; Grip, J. Scott; Rigger, J. Boyle; Prop., Sid Hoy; Painter, F. Float; Supervising electrician, Bert Chappell; C/H electrician, Jeff Hughes; C/H props, Arthur Thatcher.



Discussion between Leslie Caron and director Anthony Asquith before a location scene in Malaga, Spain, for " Act of Mercy," interior sequences of which are now being shot at Associated British Elstree Studios

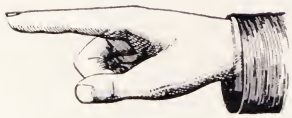
NOW SHOWING

IN KEY SITUATIONS THROUGHOUT THE COUNTRY

THE



EMI



COMMUNITY TELEVISION SYSTEM

WITH

STRONG, FULL-STRENGTH SIGNALS

AND

ABSENCE OF STATIC INTERFERENCE

ALSO

ELIMINATION OF DOMESTIC AERIALS

COMING ATTRACTIONS

TOLL TV

LOCAL TRANSMISSIONS

ADDITIONAL CHANNELS

COLOUR TELEVISION

BOOKINGS

and full technical information from :

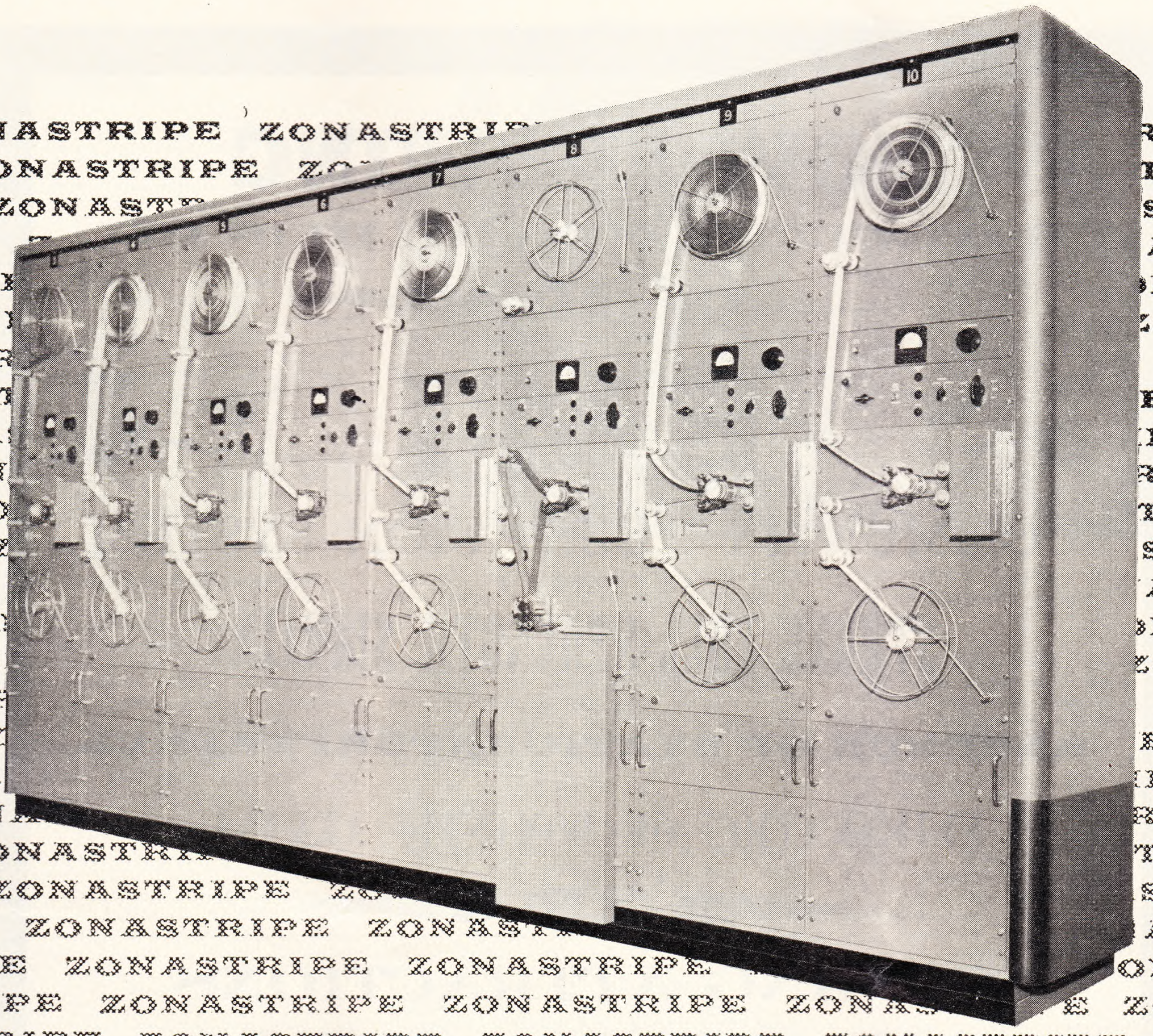
EMI

EMI ELECTRONICS LTD

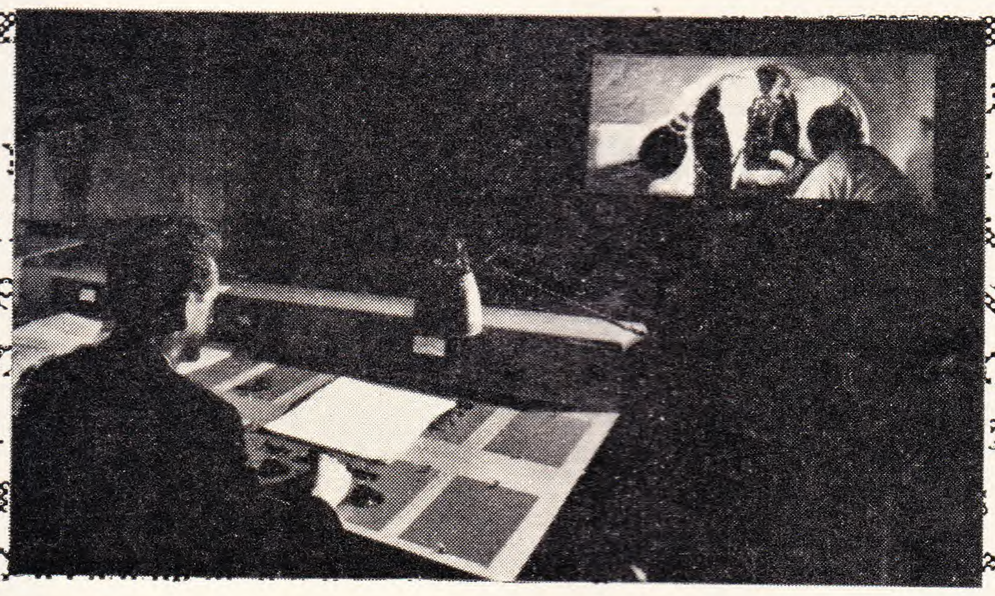
RECORDING & RELAY EQUIPMENT DIVISION · HAYES · MIDDLESEX

Telephone : Hayes 3888

EE207



ZONASTRIPE



THE BASIS OF EVERY GOOD MAGNETIC RECORDING

Pyral SA process

ZONAL FILM FACILITIES LTD., THE TOWER, HAMMERSMITH BROADWAY, LONDON, W.6. *Tel: Riverside 8741*

Sound for magnetic releases

ALL multiple-track magnetic release prints produced in this country have been recorded by RCA, and last week two of the technicians responsible, A. M. Gurrin and J. E. Elliott, gave a paper to the BKS on the subject.

Two types of prints are involved. Four-track CinemaScope carries three tracks for the back-stage speakers, and a fourth, narrower track for the ambience speakers; the latter track carries a 12 kc/s gating signal so that the auditorium speakers produce no background noise when not in use.

Todd-AO 70-mm. prints carry magnetic stripes inside and outside the perforations, on which six tracks are recorded, feeding five sets of back-stage speakers and the ambience speakers.

At present between 10 and 20 per cent. of cinemas are equipped to run 4-track CinemaScope, and about 50 cinemas to run 70-mm. films.

In all cases, the master recording is usually on a fully coated 35-mm. film, produced by mixing a number of different sound sources. The transfer from the master to the release prints is known as electronic printing. Information on the characteristics of the master recording is provided on a short length of film carrying a number of 1 kc/s reference tracks.

Single to multiple

Normally stereophonic films are recorded stereophonically, but in at least two recent instances a single-track master has had to be transferred to multiple tracks; generally the same sound is recorded on all three main tracks, the outer tracks at about 6 db lower level. The effect is not, of course, stereophonic, but quality is, nevertheless, enhanced.

According to the final requirements, the master film may carry three 200-mil tracks, four 150-mil tracks, or six 100-mil tracks. Four-track masters can be recorded upon six-track films using suitable networks. The reel of the release print must not exceed 1,800ft., because of the extra thickness of the striping.

Mr. Gurrin described the method of converting a single-track master to multiple tracks. There was, he said, scope for research into a method of panning, employing both level differences and time differences.

The electronic printer consists of two sections, the master replay and the printer heads.

Differences in coating, in sensitivity of the stock and of the heads, are worsened by the fact that one is working on a narrow stripe. Head wear is rapid, causing bad contact. It may happen that a stripe may have to be washed off and the film re-striped.

Mr. Gurrin concluded the paper by considering the merits of single-track magnetic sound in the cinema. It has superior dynamic range and frequency range, lower noise level, it is cleaner in quality, and will withstand repeated replays. The cinemagoer, educated by high-quality radio and record players, will appreciate the better quality of magnetic.

The cost of conversion need not be great; the magnetic stripe might, it was suggested, be applied after an optical track has been printed, and could be washed off to enable the track to be reproduced optically.

Discussion centred largely on the merits of the single magnetic track.

A. Lumkin thought the optical track was capable of improvement, in recording, in processing, in printing and in reproduction, to bring it nearly to the level of magnetic.

Mr. Gurrin thought the chief obstacle was the fact that the track had to be developed to a gamma which was a compromise with that needed for the picture.

Baynham Honri's chief objection to the optical track was transient clipping due to ground noise reduction; he suggested that ground noise anticipation might overcome the fault, bringing optical sound commercially equal to magnetic.



A permanent film studio, more than 100 feet long and 50 feet high, has been built in five weeks at the Mount Kenya Safari Club, Nanyaki, Kenya, for shooting inside sequences of 20th Century-Fox's "The Lion," starring William Holden, Trevor Howard and Pamela Franklin. The studio consists of a framework of Dexion slotted angle to which has been bolted corrugated steel sheeting. Timber off-cuts on wall and gable ends are designed to give the whole unit a "rustic" appearance. Good sound-proofing has been attained by bolting panels of Gypklith wood-wool to the inside of the walls and roof

TWO AND TWO MAKE FOUR—continued

are, if possible, scheduled for the so-called "English summer," while winter work is confined to the studio.

So far, we have been lucky with our location work; but then a producer has to be lucky!

This, and indeed all the other aspects of the operation, provide a highly efficient organisation which has the necessary flexibility to provide for contingencies, even to the extent of transposing the order in which stories are made, to accommodate the availability of a star; this is of particular importance since we introduced the policy of using Continental actors and actresses.

Switching order of stories is made easier by the fact that the very speed at which we work on the floor (six minutes a day) requires that we should always have at least four scripts ready for production at any given time.

Being well ahead with scripts is, indeed, an essential part of the economy. It is of great help to the art director in the considerable problem of set construction, for he can work out at one time what he is required to do for the current and succeeding films, and design so as to include a proportion of unrecognisable re-vamps.

On the floor, or on location, we try to make sure that no quality is skimped and none is wasted.

As shooting is completed, there is still the editing, music recording and dubbing to be finalised.

This last operation is also important, because not only are the Edgar Wallace films being shown on both major circuits in this country, but they are attracting audiences all over the world.

In France, Italy and Germany they are proving so popular that they are not only dubbed into the language of the country but exhibited as a first-feature by joining two films together with a specially filmed introduction and linking sequences, so that they make a 95-100 minute feature.

Progress in colour television

by R. H. CRICKS, Hon. FBKS, FRPS

AT last year's Radio Show we saw a number of demonstrations of colour television—the BBC in particular had dozens of pictures; but every one of these demonstrations relied in the last instance upon an American-made shadow-mask picture tube.

This tube employs three electron guns; between the guns and the fluorescent screen is a mask containing a vast number of tiny holes, and each gun directs its beam through these holes upon individual spots of phosphor of appropriate colour, producing a three-colour image in the same way as in the old Dufaycolor system.

At the best, results were excellent; but obviously the tube is very costly to manufacture, and it has been suggested that a resident engineer should be supplied with every receiver.

Colour receivers employing these tubes have been on the market in America for eight years, and there are many colour programmes, but still 100 black-and-white receivers are sold for one colour receiver.

Different form

Last year interest was aroused in a totally different form of colour tube, of which I saw a demonstration recently at the Enfield laboratories of Sylvania-Thorn. It has been developed by a team headed by Leslie C. Jesty, BSc, MIEE (chairman of the BKS television division), and is known as the Zebra tube because the screen is coated with vertical strips of red, green and blue phosphor, 75 strips or 25 sets of three to the inch.

It has the enormous advantage over the shadow-mask tube of having a single gun, which, I was assured, could be easily replaced when it is worn out. The tube I saw demonstrated had a picture width of 21 in. and was operated on 625 lines. We saw a number of colour slides; the colour line structure was quite imperceptible unless one examined the screen closely.

Lack of brilliance

Let me say frankly that the results were not as good as we have seen on shadow-mask tubes. There was a lack of brilliance in the primary colours, particularly red; there was a tendency to discoloration in large areas of solid colour. Undoubtedly these faults will be overcome without difficulty; in my view the tube has enormous practical advantages.

Note that the colour strips are vertical, not horizontal, so that the cathode beam scans the three colours in rapid succession—the system is *not* line-sequential. To produce colours realistically, therefore, the intensity of the beam must vary from line to line, and these variations must be correctly registered with the appropriate colours. How is this achieved?

The principle employed—not a new one, I should mention—is known as beam indexing. Between every triad or set of three colour lines is a line fluorescing in ultra-violet. The fluorescence produced by the beam as it scans this strip is picked up by a photo-multiplier let into the side of the tube, and its signals control trigger circuits, synchronising the colour signals with the colour strips.

There would still be a risk of the system working out of phase, and to prevent this there are some special lead-in strips at the left-hand side of the picture, which are scanned before the beam reaches the picture itself, and serve to keep the trigger circuits in correct phase.

The single-gun tube has an important advantage over triple-gun tubes: when colour tv is introduced there will still be more black and white programmes than colour, therefore the ability of a tube to reproduce a black and white picture correctly is just as important as its ability to reproduce a colour picture.

That the Zebra is capable of perfect black and white reproduction was demonstrated very simply: merely by switching off the colour circuits the picture changed from colour to monochrome—the latter picture in no way inferior to that of a normal receiver (obviously the three primaries must add up to white). In the shadow-mask tube the three colour circuits have to be balanced even more accurately than for colour to produce a monochrome picture.

The Zebra tube is, let me emphasise, purely a receiver system. It will operate on any known system of colour transmission; it is chiefly suitable for the NTSC system (based upon that used in the United States) but can with little more elaboration be operated on the Continental SECAM system. In either case, the complications are in the electronics, and not in the vacuum.

With the cinema screen in mind, I asked Mr. Jesty whether the Zebra principle could be applied to a projection tube. The only difficulty he foresaw was the minute structure of the colour strips.

What is the future of the Zebra? Officially, Sylvania-Thorn is very reserved; the company speaks of the problems of mass-production, but emphasises the reliability of the tube. But Mr. Jesty and his team are, I am sure, most optimistic about it. The British development may well prove the answer to colour television.

Telecine

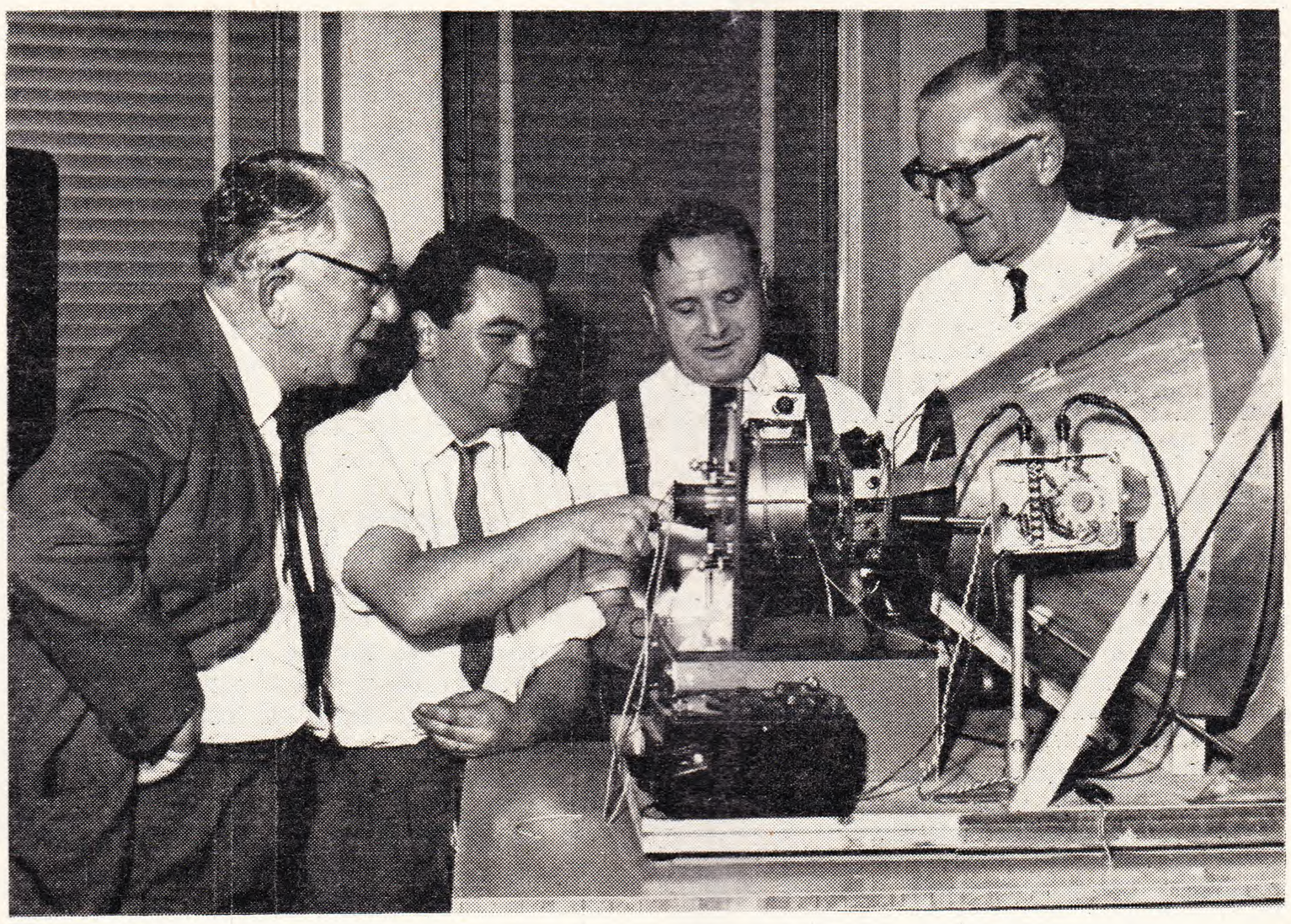
Every exhibition now shows its automatic 16mm. cine projectors, which are finding many other uses. However, if a film is to be shown at a dozen different points by such equipment, then a dozen projectors and a dozen prints are needed. If, on the other hand, the film were scanned in a telecine, then a dozen tv receivers could show the one film.

This is the idea behind a development recently demonstrated by Beulah Electronics, which last year introduced a tiny closed-circuit camera of high efficiency.

"Motor Projection" consists of a closed-circuit camera, a film projector, and an automatic control unit, all contained in a single housing. The projector is capable of running a six-minute film loop (needing therefore no rewinding) and at the end of the loop the vidicon is biased off, and the projector automatically switched off.

The equipment can be controlled by a 24-hour timing switch so that it is operated completely automatically during the working day. The camera will feed up to a dozen receivers. Should the film break, the equipment is automatically switched off and a red light appears.

Closed-circuit television has enormous potentialities. One can visualise the Beulah system being used, for instance, to publicise films at meetings, exhibitions and demonstrations.



Side view of the Zebra colour television receiver-chassis, showing the photo-multiplier cell on the window in the side of the bulb of the Zebra tube. H. W. Baker, superintendent engineer at the BBC Television Centre, Wood Lane; J. W. H. Justice, Sylvania-Thorn; Dr. A. R. Rendall, head of BBC Design Centre; L. C. Jesty, manager, Sylvania-Thorn

CINE EQUIPMENT AT THE IBP EXHIBITION

THAT the photographer is becoming movie-conscious was indicated by the preponderance of cine equipment at the exhibition of the Institute of British Photographers. Held at the Central Hall, Westminster, it featured cine equipment—chiefly 16mm.—on almost every stand.

Centre of interest on the stand of Robert Rigby Ltd. was the Inspect-o-Film. By means of featherweight copper contacts this machine detects torn film, torn or strained perforations, weak splices and adhesive tape, pins or other foreign substances, and also counts the number of splices.

On the RCA stand R. Collins showed the three British-made 16mm. projectors, the Hollywood for optical sound, the Hollywood Star for optical and magnetic reproduction, and the Constellation, including magnetic recording and mixing.

S. W. Kenyon, agent for Sinar cameras, showed the ingenious Fotogeräte tripod, suitable for light-weight cameras: instead of each leg having to be adjusted singly, pressure on a knob frees all three legs, which can be raised or lowered to any height, or can still be adjusted singly. The tripod can be set up in a couple of seconds.

A new Wollensak Fastax 35mm. high-speed camera was shown by John Hadland as well as the familiar 16mm. model—the latter with specially developed spider-type lighting. The Mole-Richardson Cine-flash remains the most popular light source for high-speed work. The Lytak film analyser permits of viewing high-speed films at rates of 1, 8, 16 or 24 frames per second, or of holding single frames. Two types of film processing units were shown.

Gordon Cameras showed the Hulcher 70mm. camera and the Fairchild 16mm. high-speed camera.

Pelling & Cross, best known for photographic equipment, showed a full range of cine cameras and projectors. On the stand of R. Bennett were the Arriflex camera and the Siemens 16mm. projector.

On the stand of Optec Ltd. Dr. Brian Stanford demonstrated a variety of uses for the endoscope, the instrument used by surgeons to peer into the body. A range of instrumentation cameras was shown by S. Wheeler, of Telford Instruments (formerly Decca Cameras), including a high-speed model running up to 150 frames per second. For sub-cine speeds up to eight exposures per second, the Robot series has unique advantages.

A full range of Keystone cameras (most of them incorporating fully automatic exposure control) was shown by John Blishen, as well as excellent examples of Rapido-Bromosa photo prints, which can be processed in 10 or 12 seconds.

Edric Films showed a range of still and cine cameras, while Malham Photographic was specialising in lighting, including the Cremer Triphare three-phase carbon arc.

During the period of the exhibition a number of papers were presented.

Vertical rewind machine

A NEW rewinder of vertical design has been produced by Jackson's Cine Equipment.

The machine, which, naturally, takes the firm's trade name, Cinemaxa, is 4 ft. 4in. high and stands on a base of only 15 in. square.

It has capacity for 3,000 ft. spools, thus bringing it into line with modern requirements for television work and has two speeds: at maximum speed it will rewind 3,000 ft. well within two minutes. Bobbins are interchangeable for 16-mm. or 35-mm. and the jockey wheel is recessed to take 16-mm. In addition, 70-mm. can be accommodated if required. To ensure firm winding, the tension of the bottom disc is adjustable.

Control is by simple on-off push button and any fault or failure (such as film breakage) is met by immediate shut-down. The jockey arm controls a mercury switch which is connected to a contactor switch that trips the motor.

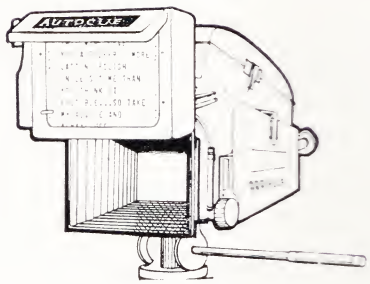
An ingenious feature of the design is that the motor is hung on a large hinge, so that its own weight ensures that the tension on the drive belt is preserved without adjustment.

Two inspection doors are provided for maintenance, one giving access to the motor and the other to the brake. Price of the machine is £87 10s.

A detachable extra available is a bracket that can take either cleaning brushes or a footage counter.

RELAX WITH
AUTOCUE

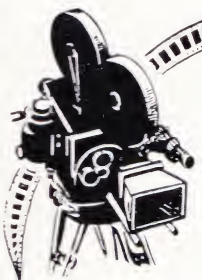
THE COMPLETE SYNCHRONOUS PROMPTING SYSTEM



Film producers, TV Commercial Makers, Documentary and Instructional Film Companies have discovered that the Autocue Service can save money and time.
Autocue cuts costs and frayed nerves by reducing rehearsal hours and retakes on film.

Autocue Synchronous Viewers can be mounted on all standard film cameras. Blimped models are available.
The complete Autocue Service and experienced operators can be hired by the hour, or on daily or weekly rates.

Write today for illustrated brochure and complete details of the Autocue Service
ASK FOR AUTOCUE
82 CHELSEA MANOR STREET, LONDON, S.W.3. TELEPHONE: FLAxman 5654/5



Good films deserve the BEST MUSIC!

Enrich your sound track with music from
THE
BOOSEY & HAWKES
RECORDED MUSIC DEPARTMENT
We maintain an ever-growing library of music specially selected and recorded for
DOCUMENTARIES · SHORTS
FEATURES · TV · ETC
Classified Catalogue sent on request

Call, write or telephone:
BOOSEY & HAWKES
295 REGENT ST., LONDON, W.1 LANgham 2060 (17 lines)
Enquiries: A. F. L. Bassett Silver



Studio Review
Supplement to
KINEMATOGRAPH WEEKLY
January 25, 1962

GOOD SHOOTING in...





on
EASTMAN FILM

of course



KODAK Limited, Motion Picture Film Division,
Kodak House, Kingsway, London, W.C.2.

'Eastman' is a registered trade-mark.

Production

by JOHN CHAMP

THERE WAS a time when a lot of pretty important and influential studio chiefs in Hollywood used to bolt the doors when they heard Andrew Stone was on the way, and mutter things like "Poor old Stone, he's flipped his cork."

The reason for these disparaging remarks was that Andrew Stone was going around suggesting that to a large extent studio paraphernalia was unnecessary, and that films could be made on location without vast studio costs that added nothing to production values.

So it comes as somewhat of a surprise to realise that at a time when the "realistic" school is being hailed here as something revolutionary, Andrew Stone and his marriage and business partner, Virginia, have made a career out of realism.

Normal

For 12 years they haven't made a studio film. And now they're accepted as normal human beings by the people who once thought them crazy.

The Stones, who are here to make their first British film, "The Password is Courage," for MGM, have Andrew as producer-director-writer, and Virginia as editor and continuity girl.

They shoot all their films (they include "Cry Terror," "The Last Voyage" and "Ring of Fire") entirely on location, using a minimum of equipment. They take the view that it's not necessary to look like a travelling circus to go on location filming.

Sound

All the sound is obtained on location. Says Stone: "We don't post-sync. at all. It is absolutely against our creed.

"Any sound man that really knows his business can find a way to get the sound in any condition you impose on him.

"Since we started our own system of film-making we've never used a mike boom. I think it's a *passé* contrivance.

"We use almost entirely little mikes that the actors wear round their necks with a trailing lead. And no one has spotted them so far.

"Our handling of sound is completely unorthodox. We don't bother, for example, about overlapping on shots involving off-camera dialogue. We do our juggling in the cutting room and not in the performance.

"It's impossible for an actor to give as good a performance when he's lip-syncing. So we say to hell with it—we'll work it out in the cutting room.

"And we've made picture after picture without looping a single solitary line."

The sound equipment they use is small, specially made, and easily portable.

The same applies to the small lamps, not obtainable in Britain, which they are bringing over from America.

But then the Stones don't use generators. They shoot all their films virtually with only available light.

As you have guessed by now, back projection, miniatures, and other (to some) aids to easier film-making are out with Andrew Stone.

If he gives you a shot of a couple of characters in a car racing through crowded streets, then that's just what it really is.

Real thing

Says Stone, "Under our system no matter how much money you spend you could not improve the production values, because nothing is better than the real thing.

"If the script calls for the lobby of the Savoy hotel, and you shoot it there, nothing can improve on it. The real thing is the optimum. Even if costs between our way and the studio way are compatible there is no comparison in results."

How did Andrew Stone turn to screen realism? Well, he had made a film this way back in the silent days. But he got swept along with the studio tide. It was only in the 1940's when costs kept mounting to what were then astronomical heights that he said: "This is absurd."

Stone finally decided to quit studio filming as a result of one incident. He was due to film shots of people shopping in a big store. It meant, the studio way, paying overtime for Sunday work, moving in extra lamps, etc.

Stone believed it was possible to go into another store on a weekday, and, using only available light, and the regular shoppers get the same, if not better results. He experimented, and was right.

Future

The studio heads insisted, nevertheless, on doing it their way. And that was the moment Stone knew where his future lay.

Funnily enough, he was often asked later for library material from his shop shots. Stone always sent copies of the two versions. And in every case it was the available light version that was picked.

Getting the new system going was a very tough task.

His first location picture was "Confidence Girl." It was made for £17,000. When it took £9,000 in its first week in New York, Stone thought he was vindicated. Ruefully he recalls. "It was tougher than ever. They thought we were heretics."

One argument was that he would never get away with his methods with big stars. Well. Stone killed that one by lighting Doris Day with an electrician's flashlamp for a big close-up

continued on page 26



One of the love scenes between Alan Bates and June Ritchie in Anglo's "A Kind of Loving" takes place in a cinema. Here's director John Schlesinger explaining to Bates what he has in mind

SHOOTING NOW

PINEWOOD.—"Life for Ruth" (Allied Film Makers for Rank), producer Michael Relph, director Basil Dearden. **"Carry on Cruising"** (Anglo), producer Peter Rogers, director Gerald Thomas. **"Play It Cool"** (Independent Artists' for Anglo), director Michael Winner.

ABPC, ELSTREE.—"Act of Mercy" (Associated British), producer Thomas Clyde, director Anthony Asquith. **"The Boys"** (Gala), producer-director Sidney Furie.

SHEPPERTON.—"The War Lover" (Columbia), producer Arthur Hornblow, Jnr., director Philip Leacock. **"The Break"** (Mancunian), producer Tom Blakeley, director Lance Comfort. **"Decoy"** (Britannia/British Lion), producer B. Ostrer, director C. M. Pennington-Richards.

MGM, BOREHAM WOOD.—"Zero One" (MGM/BBC tv series), executive producer Lawrence Bachmann. **"Nine Hours to Rama"** (Red Lion for 20th Fox), producer-director, Mark Robson.

CHALK FARM.—Television commercials.

TWICKENHAM.—"Out of the Fog" (Eternal for Grand National), producer Maurice J. Wilson, director Montgomery Tully. Television commercials and documentaries.

MERTON PARK.—Television commercials and documentaries.

CARLTON HILL.—Television and cinema commercials.

BEACONSFIELD.—"Crooks Anonymous" (Julian Wintle-Leslie Parkyn production for Anglo), director Ken Annakin.

JDChambers&PartnersLtd
titles for feature and TV films
GER 0719
exploiting new designs and
production techniques
animation
optical and special effects

REVIEW YOUR FILMS AT OUR
PREVIEW THEATRE
R.C.A. 35 MM D/H OPT-MAG SOUND
R.C.A. 16 MM OPT-MAG STAR SOUND
STUDIO FILM LABORATORIES LTD.
GERR 0831-5 71 DEAN ST. LONDON W.1. EST. OVER 30 YEARS

Television

by TONY GRUNER

THERE ARE positive signs that 1962 could be the best year for the BBC since commercial television started. The effects of long-term planning are being felt in higher ratings and NOT simply through the actors' strike.

The Corporation is also bringing forward new aggressive-minded executives to top positions and giving them a freer hand.

Old legends died hard, but the picture of the BBC as a well-meaning collection of civil servants held down by bureaucracy and Old Boyism, is unlikely to last much longer.

Under the leadership of Hugh Carleton Greene, the new director-general, and Kenneth Adam, director of television, there is an impressive, businesslike spirit abroad at Television Centre.

Character

No one exemplifies this new tempo and the new breed of executives better than Stuart Hood, programme controller of the BBC. He is young, about 40, lean, and dour. He talks softly, and at times hesitantly, but if faces are any indication of character then Hood, also a Scot, looks like one of the few people in the industry cast in the mould of the redoubtable Lord Reith.

Actually, the founder of the BBC had left when Hood joined the Corporation as a journalist attached to the sound newsreel department in 1946. Twelve years later he became editor of BBC tv Newsreel and also deputy head of news and current affairs.

Towards the end of last year, with the appointment of Kenneth Adam as director of television. he took over the position of programme controller. He has obviously got down to his job with the appetite of a hungry tiger, for spring and summer schedules are now completed. Hood is already mulling over new ideas for *autumn*.

Last week I talked to this confident, dedicated and self-critical BBC executive and asked him how he sees his job.

Said Hood: " My main policy is to increase the professionalism of all our programmes. They must all be better written, better produced and better presented on the screen. In my position you can't be an amateur and indulge in great thoughts of what you would like to do.

" You have got to know where you are going. where your audience is and how to get them. If I have a good production, then I want the largest possible audience, whether it's a circus, an opera, a documentary or a new comedy series. One thing we must not be: dull.

" The BBC has always believed in a balanced evening's entertainment, and I believe in that. too. That is why unlike some of the ITV companies we don't switch ' minority ' shows away from the best viewing times.

" Our viewers are made up of many minorities who come together for some of our shows and go away for others. What we must do is to make sure that every programme is presented with imagination, drive and professionalism. That is the only way to reach a mass audience."

Hood seemed preoccupied with the need to bring more visual journalism into his television shows. " I want our producers to think more clearly in picture story terms and I want more good journalists who can write for films and narrate their own scripts," he said.

" Our documentaries need improvement. They still lack bite. I've found that most of the weak documentaries arise when producers also try to write their own scripts. Naturally, there are some exceptions—like Denis Mitchell, for example."

What else needed improvement?

" Our drama programmes," said Hood. " Many BBC plays take too long to build up. By the time they do, the audience is gone. We can learn from the Americans. They know how to catch the audience within a few minutes. You must hook your viewers quickly or they will switch off.

" We also have problems with some of our serials. Then there is the classic revival that sometimes looks as if it has been performed by an acting school speaking with plums in their mouths.

" By and large there is not much room for the large costume drama and the drawing-room comedy seems to be right out. The drama classics should be tackled, but they require rethinking in terms of television."

Hood also criticised the " soft lights and sweet music " type of show. These programmes, headed by a well-known singer, did not appeal, and he was getting rid of them.

The screening of the old RKO films and those from Independent Film Distributors had proved extremely popular with viewers. He was pleased with the reaction to the Eisenstein trilogy, and was now seeking to buy more screen classics like the Marx Brothers films, some of the Buster Keaton features and the Italian films like " Bicycle Thieves."

Hood said he was now " full up " with American series. There were " Dr. Kildare," " Perry Mason," " The Defenders " and two Westerns " Laramie " and " Bronco," one of which in the autumn would be replaced by " Wagon Train."

Buyers' market

" I am satisfied with all our existing U.S shows, but we don't need to buy any more. I can't complain about their prices. Today it is a buyers' market."

Hood said he wished there was more tv coproduction between Britain and America and Canada. Two new BBC series, " Zero One," made with MGM, and " Third Man " would be shown towards the end of the year.

The BBC's programme controller admitted that Wednesday and Thursday were his two weakest viewing nights. He was very conscious of the fact and was doing everything possible to strengthen them.

He was satisfied with " Picture Parade." " It is a reasonable vehicle for this type of programme. I like Robert Robinson. I don't know if the film industry thinks very highly of it, but to succeed it must be a reasonably critical programme.

" ' Z Cars '—a most promising series, but its success or failure will depend on the quality of the scripts. ' Dixon of Dock Green '—I think the 45 minute format is all right. It is handled by a very good script writer, Ted Willis. I feel it is a kind of Metropolitan pastoral.

" ' Juke Box Jury '—this show will last as long as teenage tastes. ' Panorama '—a good programme, it gets close to the news. But I would like to see offshoots of Panorama, in the form of more balanced documentaries. Maybe I should have done one programme about London's homeless rather than tackling the subject in two bites on ' Panorama.' "

Hood meets all his producers once a week. Apart from stressing the importance of professionalism in all their programmes, what else does he want from them?

" One of the things I am on to is unnecessary extravagance in production. I am being very mean about money. Not cost cutting in general. You have got to back winners with money.

" But budgets must be kept tight. It increases the inventiveness of producers. Before anyone goes ahead with a programme, they must first submit the idea on paper, then if that is okayed a synopsis and *then* a budget. And they have got to stick to the budget once it's approved."

New look

" In the autumn," said Hood, " I hope we can have a new look at television. It is time we began experimenting on various types of programmes; in comedy we have done so with the ' Seven Faces of Jim ' and the ' Michael Bentine Show.' I think it may be possible to attempt satire, to try something new in the documentary and in drama generally."

This then is Stuart Hood, one of the new men of power at the BBC. A frank speaking, hard driving executive with a ferocious appetite for work.

By the time our interview ended I had learned one other thing about him. The look of severe dedication is not permanently with him. Hood smiles frequently and can laugh quite a lot against himself.

Before I left he said: " There is a danger in my own attitude becoming an over-intellectualised one and forgetting that you shouldn't squeeze out the thinking of the heart."

He was referring to his own critical approach to certain documentaries. But for me it summed up the real quality of the man behind the job.

Pathe labs. equips for 8-mm. sound

FOR some considerable time Pathe Laboratories has watched the development of 8-mm. magnetic sound film and its potential market.

Encouraging reports have led to the installation of high definition optical printers at Pathe Labs. Elstree plant, which give the best possible results on the small gauge stock.

Similarly, Pathe's sound department is equipped with RCA sound recording equipment which gives a high standard of sound reproduction on 8-mm.

A great deal of experimental work has been carried out by Pathe Laboratories over the past two years and there are now growing indications of potential widespread markets for this inexpensive new cine medium.

An important advantage of 8-mm. sound film is mobility of equipment for both photographing and exhibiting—a factor of major significance in industry, commerce and education, where the small gauge could prove a valuable asset for instruction and demonstration.

Pathe Laboratories tests have shown that the combination of picture and sound quality of 8-mm. film available is of an acceptable standard.

REVIEWS

—continued from page 13

gory action is relieved by agreeable marital sentiment and a dash of sex. John Merivale does a classy acting job as John, Didi Sullivan is an attractive Ellen, and Gerard Herter makes a sinister Max. The rest, too, quickly warm to their tasks. Each thrill caps the one preceding it, and the flame-throwing climax is particularly effective.

Points of Appeal.—Meaty tale, sound cast, spectacular highlights, title and obvious exploitation angles.

A Summer Date

Unifilms. Italian (U). English dialogue. Totalscope. Photographed in Eastman Color. Featuring Linda Christian, Domenico Modugno and Maria Letizia Gazzoni. Produced by Romano Dandi. Directed by Mario Mattoli. Screenplay by Vittorio Metz and Roberto Gianviti. Directors of Photography, Roberto Gerardi and Marco Scarpelli. 85 minutes. Release not fixed

JOLLY, disarmingly ingenuous Italian Totalscope and Eastman Color comedy with English dialogue. It concerns a knowing little girl who artfully plans her pop singer widower father's second marriage. The tale is slight, but fascinating acting by Maria Letizia Gazzoni as the youngster, plus catchy music and songs and delightful backgrounds, keeps its modest end well up. Good "second."

Story.—Letizia, a nine-year-old, has a deep affection for Mimmo, her pop singer-bandleader father. Mimmo falls for Mercedes, a rich American widow, but Letizia instinctively dislikes the aggressive Yank. Mirella, a pretty student, is Letizia's idea of the ideal stepmother. When Letizia learns that Mirella and Paolo, her stuffed shirt conductor fiancé, are going to Ischia, a fashionable watering place, she, aided by Mimmo's band, sees that Mimmo accepts an engagement at Ischia. A little more subterfuge and Mimmo and Mirella get together, with Letizia's blessing.

Production.—The picture occasionally wanders from the point, but happily the byplay is as engaging as the main plot. Maria Letizia Gazzoni acts cleverly, but is never precocious as Letizia, Domenico Modugno amuses as Mimmo, and Linda Christian and Antonella Lualdi score in contrast as Mercedes and Mirella. The song numbers tickle the ear, and the authentic settings are a sheer delight.

Points of Appeal.—Warm and captivating story, talented young star, music, Totalscope, Eastman Color and U certificate.

The Unfaithfuls

Golden Era. Italian. (X). English dialogue. Featuring Gina Lollobrigida, May Britt and Pierre Cressoy. Produced by Dino De Laurentiis and Carlo Ponti. Directed by Mario Monicelli and Steno. 89 minutes. Release not fixed

"FOOLISH WIVES" romantic melodrama. An Italian production, given English dialogue, it concerns a handsome and resourceful rogue who exploits wealthy women but eventually stirs the conscience of one and is paid off with "both barrels." The cast includes international stars May Britt and Gina Lollobrigida, but only the former manages to rise above the dishevelled, dog-eared script. The ladies' wardrobes are even more dated than the plot. So-so "second."

Story.—Azzali, a Roman industrialist, wants a divorce and hires Osvaldo, a plausible young crook, to compromise Mrs. Azzali. Osvaldo remembers that his former sweetheart, Liliana, is the wife of Henry Rogers, a pompous English diplomat, and contacts her. She, unhappy, falls for Osvaldo and through her Osvaldo gains an entree into society. He preys on highly placed women and pinches Liliana's valuable necklace. Cesarina, Liliana's innocent maid, is suspected and made the scapegoat for other thefts. Osvaldo's victims refuse to split on him because it would involve them, and the distraught Cesarina commits suicide. Her death shocks Liliana, she shoots Osvaldo and then blurts out the whole truth.

Production.—The picture, the poor man's and woman's "La Dolce Vita," is pretty old and its age definitely shows. May Britt gives a compelling performance as Liliana, and Anna Maria Ferrero seizes her few chances as Cesarina, but Pierre Cressoy lacks subtlety as Osvaldo and Gina Lollobrigida is wasted in a bit part. All in all, the opus is too acid and crusty for most modern audiences.

Points of Appeal.—Stars, title and possible exploitation angles.

Sailors, Women—Trouble

Unifilms. Italo-Spanish (A). English dialogue. Featuring Abbe Lane, Maurizio Arena and Juanita. Produced by Dario Sabatello. Directed by Giorio Simonelli. Photographed by Tonino Delli Colli and Alejandro Uloa. 86 minutes. Release not fixed

"GIRLS AND GOBS" comedy. An Italo-Spanish production, it illustrates the adventures of four Italian matelots while on shore leave in Barcelona. The leading players work hard, but fail to revive tired jokes, and the English dialogue lacks crispness. The A certificate flatters the "rib-tickler." Very moderate "second."

Story.—Maurizio, an Italian sailor, and his three comrades go ashore at Barcelona looking for dames. Maurizio meets Manuela, a snappy night club singer, and she takes him to her flat. While he's having a bath Manuela pinches his clothes and gives them to her brother, who is being chased by armed smugglers. Masquerading as a woman, Maurizio leaves Manuela's apartment and later joins his pals. The four corner the smugglers and earn extended leave.

Production.—The picture, an Italo-Spanish copy of hackneyed American naval comedy, dredges tirelessly for laughs, but comes up with singularly few. Abbe Lane is a comely and talented Manuela, and Maurizio Arena seldom relaxes as Maurizio, but the rest aren't much cop. The staging and photography leave nothing to be desired, but there are no big stars to keep the show's head above water.

Points of Appeal.—Harmless fooling and title.

Spaceman

Gala. Japanese (U). English dialogue. Cast unnamed. Directed by Teruo Ishui. 61 minutes. Release not fixed

EXUBERANT pocket serial, enacted mainly by youngsters for youngsters. A Japanese production given English dialogue, it tells how an emissary from outer space, staunchly aided by enthusiastic schoolchildren, prevents foreign agents from conquering our earth with an atom bomb. An unblushing, not to say crude, crib of American Superman hokum, it banks on support from juvenile "horror comic" fans. And it'll probably get it! Reliable kids' matinee offering.

Story.—Two men from Merapolia, an imaginary state, land in Japan carrying a cannister containing uranium X19. The stuff is essential to complete an atom bomb which will give their country world domination. Spaceman, a person having supernatural powers, is ordered by a committee representing peace-loving planets to intervene. Spaceman wastes no time, but during a fight the cannister is dropped and children from a Catholic orphanage pick it up. The Merapolians descend on the orphanage and, after threatening to kill the inmates, retrieve the cannister. Spaceman then gatecrashes the Merapolian atom bomb laboratory and demolishes it before the dread missile can be launched. His mission accomplished, Spaceman flies away.

Production.—The picture is a pretty rough job, but, no matter, Spaceman's dizzy adventures should delight the under-12s. He can smell uranium from afar, takes to the wing at will, and, when it comes to a scrap, beats a whole gang with one hand tied behind his back! The players' names are not revealed, but their energy atones for lack of polish. Clever trick camera work pays off, and the English dialogue is convincingly dubbed.

Points of Appeal.—Title, laughs, thrills, handy footage and U certificate.

L'affaire d'une Nuit

Bargate. French (X). English sub-titles. Featuring Pascale Petit, Roger Hanin and Pierre Mondy. Directed by Henri Verneuil. Script by Alain Moury. Music by Martial Solal. 95 minutes. Release not fixed

GAY AND SAD French comedy drama, given English captions. It concerns a married man who has a night out with an acquaintance's accommodating wife, runs up against many snags and finally realises that the frolic was hardly worthwhile. The acting and direction are clever and subtle treatment enables the opus to harp on sex, or rather promiscuity, yet play a salutary, as well as piquant, tune. Very good art house and cinema club offering.

Story.—Michel Ferreol, a bored married man, bumps into Antoine Fiesco, an old college chum, and meets Fiesco's restless young wife, Christine. Fiesco goes off to an ex-servicemen's reunion, leaving Michel and Christine alone. Later, Michel escorts Christine home, Fiesco hasn't returned and the two prepare for a night on the tiles. They find it difficult, though not impossible, to get together and in due course Michel offers Fiesco an explanation. Fiesco listens patiently and then asserts that both he and Michel are victims of Christine's wiles. Finally, Fiesco decides to enlist, and when Michel reaches his own abode his wife is enjoying a deep sleep!

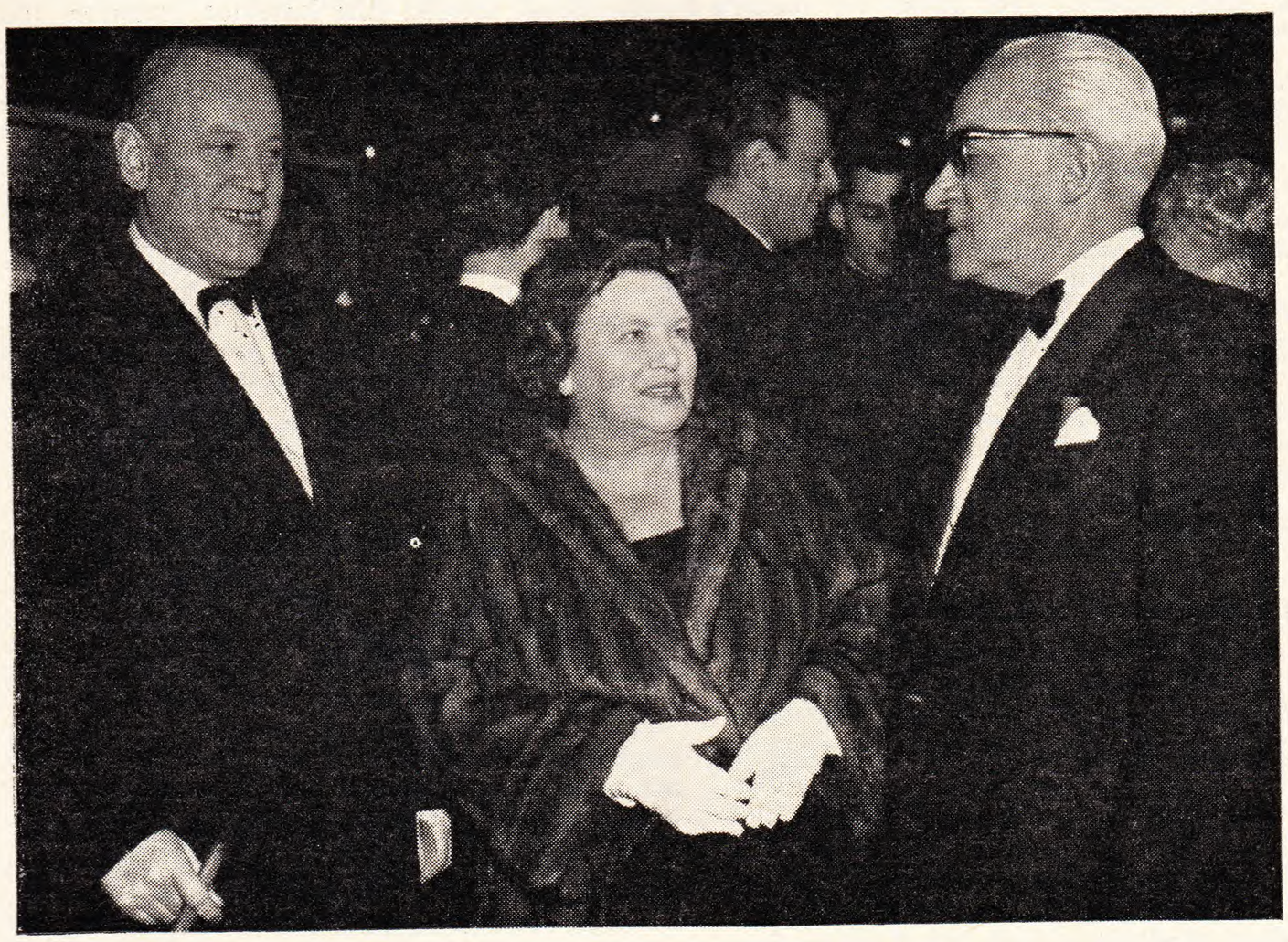
Production.—The picture which takes place during one night, is an entertaining, if cynical, reminder that maggots are to be found in stolen fruit. Pascale Petit is a tantalising Christine, and Roger Hanin and Pierre Mondy score many telling points as Michel and Fiesco. There is a laughable romp in damp grass and other outrageous touches and these indicate that the onlooker usually sees more of the sex game than those playing it. The film, basically moral, is good for laughs in practically any company.

Points of Appeal.—Snappy tale, talented cast, neat direction, promising title and convicing atmosphere.

Short Data

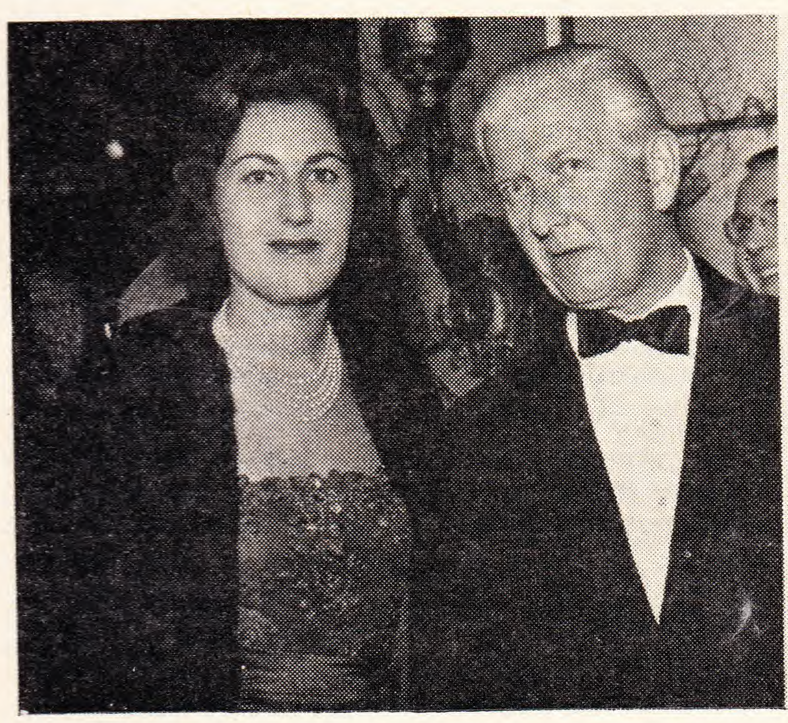
MINING REVIEW, No. 5, 15th year. (U.) Produced by Peter Whale. Released January 1, 1962.—The review takes a look at Peterlee, a new town in County Durham, which points the way to future living conditions in mining areas. There is also coverage of the Schoolboy's Exhibition at Olympia; of an outing for disabled and orphaned youngsters on the Bluebell Railway in Sussex; and an assessment of achievements during 1961. Interesting issue with widely varied items. Good. F. W. R.

GB-KALEE
PROJECTOMATIC
means faultless presentation AUTOMATICALLY
G.B-KALEE · WOODGER ROAD · SHEPHERDS BUSH · LONDON · W.12
A division of Rank Precision Industries Limited



A celebrity event for 'My Geisha'

World premiere at London's Plaza Theatre of Steve Parker's production of "My Geisha" was a big celebrity event. Leading trade personalities, civic and high-ranking dignitaries from all walks of life, and many famous stars and personalities from the entertainment world were in the audience, including Norman Krasna, the playwright and screen-writer responsible for the story of "My Geisha," which is a Paramount release in Technicolor and Technirama directed by Jack Cardiff, starring Shirley MacLaine, Yves Montand, Edward G. Robinson, Bob Cummings and Yoko Tani. Left: Fred Hutchinson with Bill and Mrs. Cartlidge







Lord and Lady Kilmarnock; Betty MacDowall, Ruth Dunning; a group of geisha girls





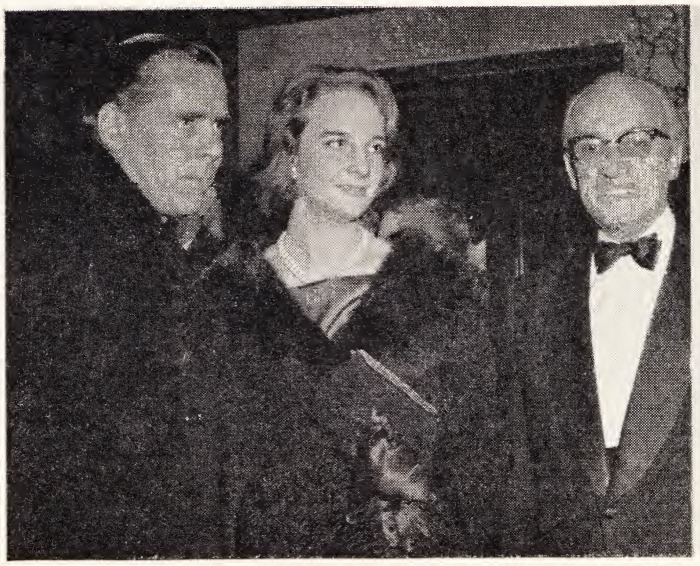


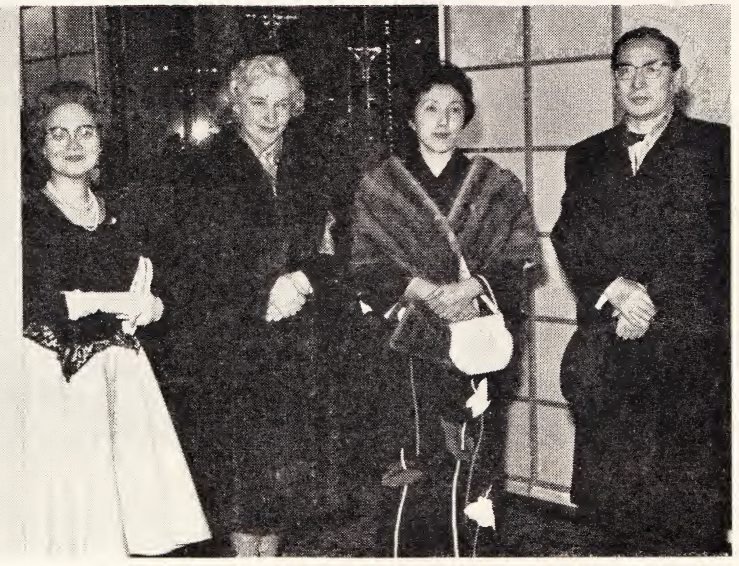
Victor and Mrs. Saville, Norman and Mrs. Krasna; Leslie and Mrs. MacDonnell, Dickie and Mrs. Pearl, Fred Hutchinson; the front-of-house





Ken and Mrs. Annakin, Betty Box; Bernard Braden, Barbara Kelly, Ben Lyon, Bebe Daniels





Kevin McClory, Bobo Sigrist, Fred Hutchinson; The Japanese Minister, H. Mori, with his wife and party





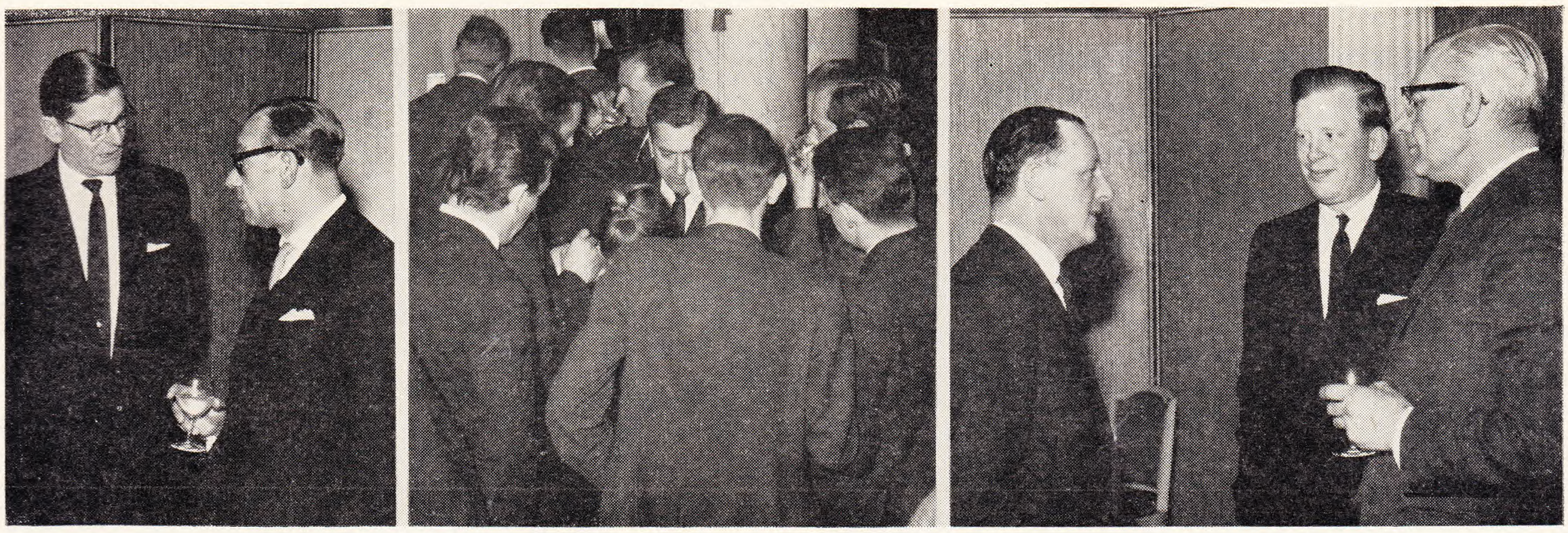


Norman and Mrs. Krasna; Helene Cordet admiring one of the posters; Mr. and Mrs. Goulden and Russell and Mrs. Hadley, Pauline Cooper and Margot Ley



Producer Hancock signs with ABPC

Press, television and radio correspondents received details on Monday evening of the new contract signed last week-end by Tony Hancock with ABPC. The deal, which supersedes Hancock's previous arrangements with ABPC, reveals that the famous comedian has now formed his own production company and that the first film will be "The Punch and Judy Man" which is scheduled to enter production at the end of March. J. R. Wallis, in charge of studio operations for ABPC, concluded the deal with Hancock whose first film for the company, "The Rebel," was a big success. Right: W. Cartlidge, J. H. McDonald, J. R. Wallis, F. Gotfurt and R. Webster



Macgregor Scott and Harold Myers, *Variety;* Tony Hancock surrounded by members of the national press, including representatives of the *Daily Mail*, *Daily Herald*, and Thomson's Newspapers; Arnold Barber, Robert Webster and Bill Altria, editor *Kine Weekly*



Tony Hancock, Peter Baker, *Films and Filming*, Gerry Garrett, *Evening Standard*, and F. Gotfurt; Walter Flack, Cecil Madden, BBC, and Tony Hancock; Tony Hancock is interviewed for ITN by Tom St. John Barry

Showmanship

by FRANK HAZELL

WHY NOT use a real family—Mr. and Mrs. Cinema and their children—to project a Back-to-the-Pictures advertising campaign?

There have been previous attempts, of course, to attract people to the cinemas. But they have not been as successful as they might.

Why? Well, one of the reasons might be that the illustrations used—the handsome young man and his gorgeous girl-friend—lacked conviction.

If an advertisement is to do its job, those at whom it is directed must be able to identify themselves with the characters portrayed.

And they cannot do that with the old-fashioned "artist's impressions" or "tailor's dummies."

Simply expressed, the campaign should make those who see it think: "These people are just like us. They enjoy going to the pictures. So we shall enjoy going to the pictures."

Much successful television advertising features attractive, but real, men and women. And some of their attractiveness rubs off on to the product.

The message is indirect but nonetheless potent. "You buy this (or do this) and you, too, will be attractive."

Why should not the cinema employ this crafty, but effective, technique? Personality, *real* personality, sells.

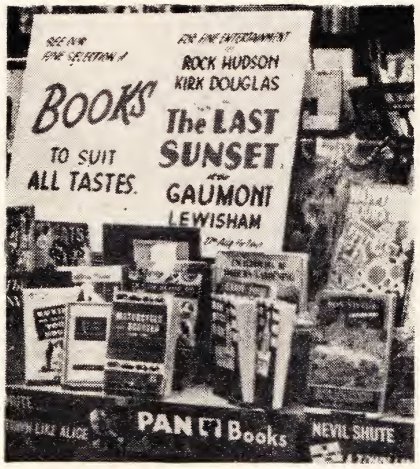
One example that immediately springs to mind is the milk campaign. What did that use? Why, the pixie-ish blonde, the "Drinka Pinta Milka Day" girl. Attractive—and real.

It might not be practicable for the industry as a whole to embark on a national Film Family Campaign. But is there any reason why one of the large circuits should not give it a try?

Who will find a real British family and turn it into a walking advertisement for the cinema?

Think of the possibilities: cinema visits with personal appearances, television presentations, newspaper articles. . . . The possibilities are boundless.

What an opportunity for showmanship!



Pop a showcard into the middle of a book display and you can't go wrong. Arranged by J. R. Thompson, Gaumont, Lewisham

THE COMPANY OF SHOWMEN

Careful handling for 'Victim'

"VICTIM" is a film that needs very careful handling and **J. D. Hole-Gale,** Odeon, Leeds, based the main section of his campaign on a press reception for Basil Dearden, the director of the film.

This followed the press preview and gave the critics the chance to discuss with the director the film and the controversial subject it treats.

The final proof of Mr. Hole-Gale's emphasis in this direction, is demonstrated by the understanding press reports the film received.

The public relations angle was further emphasised by a visit from the Lord Mayor and Lady Mayoress of Leeds.

Other sections of this campaign concentrated on the Corgi book tie-up. Eight booksellers carried illustrated displays for this. The theatre displays concentrated on the outstanding national press the film received.

Advantages

George Baker, Gaumont, Manchester, has certain advantages over other managers in selling his product, but he still deserves credit for the professional manner in which he carries out the advanced campaigns.

An outstanding example of this was his campaign for "A Taste of Honey," which received wide press coverage including the story's serialisation and an 18-minute spot on BBC television.

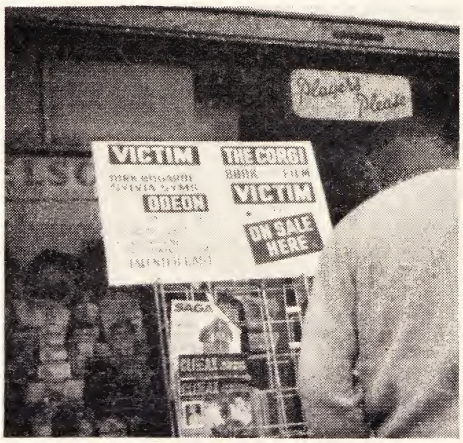
C. H. Reed, Odeon, Rutherglen, played the comedy angle for "Dentist on the Job" both in his theatre displays and those in traders' windows.

In the theatre foyer he reconstructed a dental surgery using equipment scrounged from a local dentist who had invested in new gear.

For most of the time the "dentist" and his patients were models, but for peak business periods in the week prior to playdate live helpers performed an amusing cameo.

Shop window displays used stills from the film, together with comedy slogans incorporating the products which were linked to the displays.

Though a small campaign, it appears to have concentrated on the easier methods for wide coverage.



Book of the film tie-ins often yield stands like this—and more customers for A. G. Crisp, Odeon, Southend

F. A. Washford, Gaumont, Watford, made his opening of "The Guns of Navarone" a military occasion. Five men in full army combat kit and carrying sub-machine guns, stood on the steps outside, while in the vestibule a guard of honour made up of men of the Third East Anglian Regiment, stood smartly to attention.

Among the guests who attended an informal cocktail party before the showing was the regiment's commanding officer.

A foyer display consisting of stands showing and describing life in the East Anglian Regiment were on show and a tape recording of the film sound track was played in the foyer.

J. B. Fenner, Odeon, Bradford, obtained good press coverage for "No My Darling Daughter," through a tie-up with his local Vespa clubs.

A treasure hunt was organised for the scooter riders who appear to have entered into the spirit of the contest with gusto. Press gave pictorial and editorial coverage to this.

Mr. Fenner, also made his own street float by using a lorry with side panels of the larger poster sizes and a banner along each side of the latest "Look at Life" series.

A. M. Harris-Quelch, Gaumont, Dagenham, gained some useful press through the personal appearance of Jess Conrad linked to the showing of "The Queen's Guards."

The teenagers — or should they be called screamagers?—turned out and gave the singer an appropriate welcome, and when he sang from the stage, screams and shrieks from the front stalls filled the auditorium drowning the singer's voice.

I am not sure what effect such a personal appearance would have on the older generation to whom "The Queen's Guards" is sure to have had appeal, but these days its seems it's the youngsters who are all important.

C. H. Reed, Odeon, Rutherglen, managed to gain some useful editorial space in normally unco-operative papers when he searched the districts' Mill's families to invite them to the showing of "Whistle Down the Wind."

This family invitation has proved to be a very useful gimmick, for readers applications are supposedly sent to Hayley Mills who would personally forward their tickets with a signed letter.

Other points in Mr. Reed's campaign included the overprinted balloons, milk bottle collars and serviettes, also a wide range of window displays, in which stills from the film were incorporated.

MULTILITE
'GLO-SPOT'
Cinema Torches
Whitgift Street, Croydon, Surrey Croydon 6389

PRODUCTION

—continued from page 19

in "Julie." And it was that film that turned the tide completely.

All the Stone films in the realistic field have been made from true stories. At their home they have one of the biggest private crime libraries in the world.

It has 650,000 true case histories involving mainly crime, disaster and biography, gathered from magazines, newspaper and other sources.

Virginia Stone's main job is editing the tremendous mosaic of film, and sound particularly, that is bound to emerge from their style of shooting. Normally the editing is done in the Stone's own cutting rooms which they've had built adjoining their Los Angeles house.

But she's also the location fixer.

Nowadays, of course, she has a tremendous file of inside and outside spots to call on, and a knack gained by experience of finding the right new locations.

But things didn't always go right. In the early days she once went to a pawnbroker's shop to get permission to shoot. She got it all right, but then started taking a few stills to take back to her husband. Unhappily she included a few of the safe and the pawnbroker, thinking it was a bright new scheme for planning a robbery, called the police.

The Stones' latest picture, "The Password is Courage," is again a true story, about a British PoW, which will start shooting next month.

But more about that later.

\+ + +

ON THE FLOOR at Twickenham—"Out of the Fog," which Maurice J. Wilson is producing, and Montgomery Tully directing, for Eternal Films and Grand National release.

\+ + +

SHOULD sex-education be taught to teenagers in a mixed school? This is the theme of an unusual crime thriller called "Whisper Town," by Judson Philips.

When the novel was published recently by Gollancz one critic called it "a major breakthrough in crime-writing, fascinating and frightening; a story that goes blazing along as a forest fire."

Now Maurice Cowan has acquired the screen rights, and Jeffrey Dell is working on the screenplay.

Says Cowan, "It is very much a story of today, and should have a universal appeal to all classes and all ages."

\+ + +

AMERICAN comedian Jack Lemmon is expected to be here in the summer to make "Dangerous Silence," for Horizon Pictures and Columbia release.

It was due to be made here late last year, but Lemmon was unable to fit it in between other commitments.

In the meantime the script is being finalised by writer Bill Bowers.

The original book is a straight, but very good, crime thriller. But with Lemmon starring the story has been reshaped to make it a comedy suspense drama.

Midnight premiere

SHOW business personalities will attend a special midnight premiere on January 31 of Rank FD's drama with a modern jazz background "All Night Long." The premiere will be held at the Leicester Square Theatre.

CEA BRANCH REPORT

Third release not wrapped up yet

SOUTH MIDLANDS.—The proposal to set up a consortium to find product for the third release was mentioned at the annual meeting of the branch in London on Tuesday.

Theo Fligelstone, a past president of the CEA, alluded to an "original scheme" considered by the committee of the five trade associations.

"But, unfortunately," he went on, "it didn't find favour with certain sections of the committee. At least, however, they arrived at an experimental suggestion; I think it's for a period of six months: they have set up a consortium of interested members, with J. W. Davies, who has put a great amount of work into this effort, as its independent chairman.

"The idea is, I understand, that it will endeavour to ascertain suitable booking dates for the third release so as not to clash, if possible, with the other two releases."

Mr. Fligelstone added, "I think this is a step in the right direction. But it's a great pity the original scheme couldn't go forward."

Ellis Pinkney, CEA general secretary, pointing out that the suggestion was only that the system should run for a trial period of six months, warned, "You don't want to regard it yet as all wrapped up—because it isn't."

European Common Market.—In reply to a question from Mr. Fligelstone, Mr. Pinkney said the CEA had already indicated its general attitude towards the proposals for Britain to join.

Mr. Pinkney said no one knew what the position might be, but added, "We don't want to have to show, as quota, films emanating from Common Market countries."

Branch officers.—All existing officers, trustees and delegates were re-elected.

Sunday opening levy. — Secretary Ernest Carpenter said Bedfordshire County Council had received a deputation, but had refused to reduce the contribution.

J. D. Tutin, former chairman, said Bedfordshire County Council was "very badly behind the times"; Dorset County Council had responded to a deputation by agreeing to reduce the levy, from September 1 this year, to a yearly sum, ranging from £1 to £5 10s., depending on the size of the cinema.

Bushey's new role

BUSHEY STUDIOS has been brought up to date and, from March this year, will operate as an entirely separate service studio under the title of Rayant Studios, Ltd.

Managing director of Rayant Pictures, Anthony Gilkison, said this week that the studios now offered every technical facility (with the exception of dubbing) for the production of tv commercials, tv series work, documentary and industrial films and smaller feature films.

R. F. P. Hopkins, at present studio director at Bushey, will be managing director of Rayant Studios, Ltd., and the studio manager will still be W. R. Partington.

Regal has two

REGAL has two pictures available for independent release on February 26—"Pretty Boy Floyd," which was trade shown on December 20, and "Vengeance Valley," a Technicolor feature acquired from MGM for reissue.

TRADE SHOWS

LONDON

January 29:

Little Red Riding Rabbit; The Bears Tale; The Wild Hare; Bird Came COD; Bugs Bunny Gets the Boid. United Artists. Own Theatre. 9 a.m. (Reg. only.)

January 30:

La Notte. United Artists. Own Theatre. 8 a.m. (Reg. only.)

Susan Slade. Warner-Pathe. Studio One. 10.30 a.m. (revised date).

Catch Meow; Phoney Baloney; Aqua Ski-Birds; Westward Ho! Columbia. Own Theatre. 2.30 p.m.

January 31:

Honeymoon. British Lion. Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

January 30:

Stork Talk (A). Unifilms (London). Cinephone. 10.30 a.m.

January 31:

Sailors, Women—Trouble (A). Unifilms (London). Cinephone. 10.30 a.m.

February 1:

Lover Come Back (A). Rank. Oxford. 10.45 a.m.

ACTT OPPOSES ECM

—continued from page 3

British production managed to survive the total removal of quota.

His view about the NFFC is that there seems no doubt it would be abolished. Even if there were no clear-cut obligation to end it, Cole thinks the government would be inclined to take the opportunity of closing down the NFFC operation.

This would not only be a great handicap to ACT Films, but would be disastrous for British independent producers, says Cole.

It would leave the way clear for companies with international connections to organise film production on a big scale, on a European basis, he adds.

With the tendency for the big production companies to come together, plans would inevitably follow for the rationalisation of production, and this would be another danger to anticipate.

The tendency, warns Cole, would be to concentrate production under international financial control at the cheapest point of production—unlikely to be Britain.

These dangers also apply, says Cole, to television, where extended transmission range and recorded programmes could make "the quota for commercial tv a dead-letter."

The dangers of the mobility of labour clause, are also pointed out by Cole. Under it a British or foreign producer could, if he wished, make a film here using mostly European technicians to fill the leading jobs.

Cole is also unhappy about the so-called "escape" clauses which, in his view, could not be applied to the normal functioning of any industry "without an improbably free interpretation."

Any loopholes should, he says, be taken advantage of to defend a particular industry, but he points out that any modifications would have to be agreed by the Assembly.

Germany, France and Italy, each have 36 votes, and since it is obviously unlikely that Britain would have more than any one of these countries, a situation could arise in which Britain could be heavily outvoted in trying to defend a special interest.

Cole says that the union should fight as hard as possible against entry into ECM. At the same time it should try to secure modifications in the application of the Treaty before it is too late.

To make its views known, Cole suggests that MPs should be lobbied, and that government departments be approached.

To counter the possibility of increasing concentration of capital power Cole proposes that the union should get together with its counterparts in Europe, so that its own strength is reinforced by an international alliance with film and tv technicians throughout Europe.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The Showman also commends...

Figures in parentheses indicate number of credits

ALEXANDER, A. D., A/M., ABC, Dundee: Children's club. **Askew, L.,** Palace, Nelson: Two Rod: Together, The World of Suzie Wong (2). **Abbots, J. W.,** Regal, Newbury: Wild in the Country, The Last Sunset, The World By Night, What a Carve Up, Reach for the Sky, Doctor At Sea, By Love Possessed (7). **Anthony, E. H.,** Dominion, Harrow: Raising the Wind, The Frightened City, East of Eden, On Friday at 11 (4). **Allan, S. G.,** Odeon Motherwell: The Alamo. **Archer, P. A.,** A/M., Odeon, Wolverhampton: The Trapp Family, Victim (2). **Amies, A. G.,** Odeon, Peterborough: Come September. **Aspden, W. W.,** Odeon, Blackburn: Goodbye Again. **Alexander, R.,** Odeon, Bilston: Whistle Down the Wind, Two Rode Together, Flame in the Streets, The Last Sunset (4). **Allen, D. E.,** Odeon, Coventry: The Young Savages. **Aylen, W. G.,** Odeon, Bishop Auckland: The Alamo, No, My Darling Daughter (2). **Affolter, L. M.,** Odeon, Crewe: The Last Sunset, Goodbye Again (2). **Amies, A. G.,** Odeon, Peterborough: The Parent Trap

BIRCH, E., A/M., Adelphi, Birmingham: The Ladies' Man, What a Carve Up (2). **Brown, L. J.,** Ritz, Felixstowe: A Weekend With Lulu, Public relations, Theatre publicity, Spare the Rod, The Secret Ways, Stage show (6). **Bridger, A. P. C.,** Ritz, Maidstone: Breakfast at Tiffanys, Two Women, Raising the Wind (3). **Bailey, E. F.,** Ritz, Stockport: Strangers on a Train, Parrish (2). **Bolton, H. T.,** Palace, Eltham: East of Eden. **Bennett, R. W. G.,** Gaumont, Nottingham: The Alamo, Come September, The Young Doctors (3). **Bennett, G. E.,** Odeon, Stafford: The Last Sunset, The Young Savages (2). **Bee, J. R.,** Odeon, Worcester: Greyfriars Bobby, The Hoodlum Priest, What a Carve Up, Voyage to the Bottom of the Sea (4). **Baker, R. C.,** Odeon, Hanley: Tammy Tell Me True, The Parent Trap (2). **Baxter, F.,** Gaumont, Leicester: Marines, Let's Go. **Bedford, H.,** Gaumont, Derby: The Last Sunset, No, My Darling Daughter (2). **Bird, T. W.,** Gaumont, North Shields: No, My Darling Daughter, Victim (2). **Brown, J. A.,** Gaumont, Edinburgh: The Marriage-Go-Round. **Brookes, M. J.,** R/M., Gaumont, Peterborough: Room at the Top, The Kitchen (2). **Brown, J. E.,** Gaumont, Edinburgh: Tammy Tell Me True. **Bird, T. W.,** Gaumont, North Shields: The Alamo. **Baker, G.,** Gaumont, Manchester: Exodus, Victim, A Taste of Honey, South Pacific, El Cid (5). **Brannan, J. W.,** Odeon, Burnage: The Young Savages. **Bigwood, G. F.,** Odeon, Weston-super-Mare: Return to Peyton Place, The Absent-Minded Professor, Can-Can (3). **Birse, H. C.,** New Victoria, Edinburgh: Theatre publicity, No, My Darling Daughter, Marines, Let's Go (3). **Blease, G. B.,** Odeon, Bolton: The Alamo. **Barton, E. D.,** Odeon, Bath: Can-Can. **Baker, P. H.,** Odeon, Portsmouth: Back Street. **Bish, H. S.,** Gaumont, Chippenham: The Last Sunset, The Parent Trap. **Bowen, S. H.,** Odeon, Newport: Two Rode Together. **Barstow, D. J.,** A/M., Gaumont, Portsmouth: Operation Eichmann. **Browne, J. E.,** Odeon, Yeovil: Can-Can. **Brookes, E. W.,** Rex, Farnborough: The Alamo. **Brinley, L. J.,** Gaumont, Exeter: The Trapp Family. **Bishop, Mrs. W.,** A/M., Odeon, Harlesden: Come September. **Baker, P. H.,** Odeon, Portsmouth: Spartacus. **Bint, B.,** Odeon, Sale: Whistle Down the Wind. **Booty, Miss J. A.,** Odeon, Faversham: The Alamo. **Badman, W. G.,** A/M., Odeon, Port Talbot: The Last Sunset.

COOK, R. L., ABC, Swindon: Public relations, Theatre publicity, Children's club (3). **Court, J. A. R.,** Commodore, Liverpool: Children's club, Gold of the Seven Saints, Parrish, A Taste of Fear (4). **Cully, N.,** Coliseum, Whitley Bay: The Misfits, Parrish, Strangers on a Train, On the Double, One Eyed Jacks, Children's club, A Weekend With Lulu (7). **Crabb, R. J.,** Ritz, Nuneaton: Children's club, Public relations, Press publicity (3). **Cattell, A. G.,** ABC, Torquay: East of Eden, Two Women, Children's club, What a Whopper, The Pleasure of His Company, On Friday at 11, Watch it Sailor (7). **Chapman, T. F.,** Metropole, Nottingham: Public relations. **Crate, L. H.,** ABC, Dunstable: Children's club, Theatre publicity (2). **Carey, D. P.,** R/M., Odeon, North End: The Queen's Guards. **Campbell, H. S.,** Gaumont, King's Cross: Come September. **Channing T.,** Gaumont, Middlesbrough: Victim. **Cranfield, G. W.,** Gaumont, Grimsby: The Alamo. **Crane, G. J. V.,** Odeon, Norwich: The Young Doctors. **Colson, W. D.,** Gaumont, Hanley: Victim. **Coppock, B. L.,** Odeon, Rhyl: A Taste of Honey. **Cook, R. L.,** Odeon, Middlesbrough: Public relations. **Conway, C. D.,** Odeon, Hereford: The Last Sunset. **Court, H. J.,** Gaumont, Portsmouth: The Marriage-Go-Round. **Close, C. C.,** Gaumont, Bristol: The Queen's Guards, The Naked Edge (2). **Clarke, D.,** Odeon, Derby: The Last Time I Saw Archie. **Clark, C.,** Odeon, Scotstoun: By Love Possessed, One Hundred and One Dalmatians (2). **Clark, J. D.,** Majestic, Leeds: Spartacus, A Taste of Honey, The Guns of Navarone (3). **Cowlrick, H. J.,** St. George's, York: Voyage to the Bottom of the Sea, The Absent-Minded Professor (2). **Curry, J.,** Gaumont, South Shields: The Absent-Minded Professor, The Trapp Family (2). **Carter, E. C.,** Odeon, Ilford: The Queen's Guards, No, My Darling Daughter, The Parent Trap, The Last Sunset (4). **Carpenter, A. M.,** Odeon, Sutton Coldfield: Whistle Down the Wind, One Hundred and One Dalmatians, By Love Possessed, The Young Savages, Goodbye Again (5). **Cross, P. A.,** Gaumont, Walsall: The Alamo, Goodbye Again, The Last Sunset, By Love Possessed (4). **Crisp, A. G.,** Odeon, Southend: Back Street, Victim (2). **Crawshaw, R.,** Odeon, Taunton: The Trapp Family, Tammy Tell Me True, A Cold Wind in August, Marines, Let's Go (4). **Craig, B. I.,** Odeon, Cardiff: The Conqueror, A Cold Wind in August, Greyfriars Bobby (3). **Close, C. C.,** Gaumont, Bristol: No, My Darling Daughter, Victim, The Parent Trap (3).

DALTON, D., ABC, Dunstable: The Naked Edge. **Denyer, D. A.,** ABC, Portsmouth: Watch it Sailor. **Demaecker, W. D.,** Princes, Springburn: The Full Treatment, Dentist in the Chair (2). **Dale, A. B.,** ABC, Riddrie: Carry on Regardless, Don't Bother to Knock (2). **Dixon, J. A.,** ABC, Chesterfield: On Friday at 11. **Dunachie, J.,** ABC (Regal), Glasgow: The Ladies Man. **Davids, A.,** Gaumont, Worcester: The Parent Trap, No, My Darling Daughter, Absent-Minded Professor, The Alamo, The Naked Edge (5). **Dilks, G.,** A/M., Gaumont, Leicester: The Hoodlum Priest, Voyage to the Bottom of the Sea, Tammy Tell Me True (3). **Docherty, C.,** Queen's Hall, Newcastle upon Tyne: Spartacus, Public relations (2). **Dawson, A. E.,** Odeon, Darlington: No, My Darling Daughter. **Dracott, C. H.,** Odeon, Liverpool: Victim. **Duckworth, A.,** Gaumont, Sheffield: The Naked Edge. **Douglass, W. A.,** Royal, Sunderland: The Guns of Navarone. **Davis, P.,** Odeon, Harlow: One Hundred and One Dalmatians, Dentist on the Job, Flame in the Streets (3). **Doveton, J. D. H.,** Gaumont, Swindon: The Parent Trap. **Donaldson, A. M.,** Odeon, Greenock: Mystery of a Fish.

EVANS, A., Savoy, South Shields: Strangers on a Train. **Edmondson, K. D.,** Odeon, Chester: Stage show. **Evans, H.,** Gaumont, Islington: The Marriage-Go-Round. **Elliot, J. C.,** Odeon, Gateshead: No, My Darling Daughter, Flame in the Streets (2). **Edmondson, K. D.,** Odeon, Chester: Wild in the Country. **Edwards, A. M.,** Gaumont, Plymouth: By Love Possessed, Duel in the Sun (2).

FREEDMAN, L., Odeon, Perry Barr: The Parent Trap, Goodbye Again (2). **Fray, R. W.,** Gaumont, Hinckley: The Parent Trap. **Frear, O.,** A/M., Odeon, Derby: The Guns of Navarone, Children's club (2). **Firman, S. A.,** Odeon, Hatfield: Children's club, The Alamo (2). **Frankland, D. G. M.,** Odeon, West Hartlepool: The Alamo, No, My Darling Daughter (2). **Fenner, J. B.,** Odeon, Bradford: Victim, A Taste of Honey (2). **Fail, D. P.,** Pavilion, Newcastle: The Big Bank Roll. **Fairs, H. R.,** Empire, Aldershot: Victim. **Frewin, G. D.,** Gaumont, Rochester: The Queen's Guards. **Farmer, P.,** Gaumont, St. Albans: The Marriage-Go-Round.

GRAY, A., Ritz, Chatham: Public relations. **Gamble, R.,** ABC, Wolverhampton: On the Fiddle, What a Carve Up, The Ladies' Man, Parrish (4). **Glover, A. G.,** Globe, Munchen Gladbach: Theatre publicity, Can-Can (2). **Gallacher, J. A.,** Regal, Kilmarnock: All In a Night's Work, One Eyed Jacks, Gold of the Seven Saints, Don't Bother to Knock (4). **Griffiths, T. J.,** Forum, Wythenshawe: Parrish, Taste of Fear, Watch it Sailor, Hell to Eternity, Gold of the Seven Saints (5). **Gay, W.,** Odeon, Torquay: The Young Doctors, The Queen's Guards, The Last Time I Saw Archie (3). **Gaukrodger, J.,** Odeon, Rotherham: Wild in the Country. **Goss, R. P.,** Gaumont, Chorlton: Greyfriars Bobby. **Gurr, C. W.,** Odeon, Barnet: Come September. **Gasper, K. J.,** Odeon, Hornchurch: The Parent Trap. **Goodman, D. J.,** Gaumont, Wood Green: Come September. **Gompertz, F. H.,** Gaumont, Southsea: North West Frontier, The Absent-Minded Professor, The Marriage-Go-Round (3). **Gislingham, E. A.,** Gaumont, Cheltenham: The Alamo. **Gilchrist, B.,** Gaumont, Carlisle: The Naked Edge, The Guns of Navarone (2). **Girdler, R. C.,** Odeon, Richmond: A Taste of Honey. **Green, J. A.,** West End, Birmingham: South Pacific. **Greenwood, C.,** Odeon, Lancaster: The Naked Edge. **Goldthorpe, B.,** Odeon, Stockton: No, My Darling Daughter. **Gordon, R. E.,** Odeon, Bristol: A Cold Wind in August, The Guns of Navarone (2).

INGLEDEW, A. G., Odeon, Finchley: The Marriage Go-Round.

JOHNSON, S. L., Oak, Selly Oak: The Green Mare's Nest. **Johns, G. F.,** Rivoli, Southend: Dentist on the Job. **Jones, C.,** A/M., ABC, York: Theatre publicity, Public relations, One Eyed Jacks, Girl of the Night (4). **Jones, H. R. W.,** Odeon, Kingstanding: Flame in the Streets, No, My Darling Daughter (2). **Jelly, G. V.,** Gaumont, Southampton: Greyfriars Bobby.

LEWIS, B. W., A/M., ABC, Bournemouth: Raising the Wind. **Leivers, P. S.,** Odeon, Stourbridge: The Alamo. **Lloyd, T. L.,** Gaumont, Wednesbury: The Alamo. **Learmonth, W.,** Gaumont, Perth: No, My Darling Daughter, The Last Sunset (2). **La Haye, A. A.,** Gaumont, East Ham: Blood On His Lips. **Lucas, R. R.,** Odeon, Plymouth: The Naked Edge, The Marriage Go-Round, The Young Doctors (3). **Levenson, A. G.,** Gaumont, Holloway: Come September. **Laybourne, H.,** Odeon, Southsea: Come September. **Lane, R. W.,** Odeon, Folkestone: Return to Peyton Place, The Naked Edge, A Taste of Honey (3).

'Kine.'-MGM £600 Contest

Corn can set 'em talking

CONTESTS can be corny—and let's face it, they usually are. But they often rate a mention in the local paper—sometimes a good deal more than a mention—and they do set people talking.

Brian W. Lewis, assistant manager of the ABC, Westover, dreamed up rather a good one for the Bob Hope picture "Bachelor in Paradise."

He set out to find Bournemouth's happiest bachelor. After good press coverage and plenty of word-of-mouth publicity he found him—local sportsman Ken Baily.

The winner turned up to collect his prize—a promoted electric razor—in top hat, white tie and tails. That made a picture in the local evening paper.

Mr. Lewis backed up his contest with a good all-round campaign to let everyone in the district know just when and where the film was playing.

For the same film **John L. Smith** and his assistant **W. Harrower,** of the Ritz, Edinburgh, arranged a tie-up with Player's Bachelor cigarettes two weeks before playdate. Every tenth and fifteenth patron was handed a special packet containing three Bachelor cigarettes. A foyer display plugged both the film and the smokes.

A really comprehensive series of window displays—16 of them—helped to spread the word around Edinburgh.

NOVEMBER AWARDS

First Prize (Engraved Silver Lion and £10): S. Burgess, Regal, Ilford ("Bachelor in Paradise").

Second Prize (Engraved Bronze Lion): D. Robertson, ABC, Edinburgh ("Gigi").

Highly Commended (Certificates): G. Lennox, ABC, Falkirk ("Gigi"); S. Burgess, Regal, Ilford ("Gigi"); F. R. Vere, Carlton, Boscombe ("Gigi"); F. R. Vere, Carlton, Boscombe ("Bachelor in Paradise"); A. A. Allen, Regal, Sidcup ("Spinster").

More Credits

"Gone With the Wind."—R. J. Crabb, ABC, Nuneaton.
"The Honeymoon Machine"/"Murder She Said." D. G. Adams, Regal, Kirkcaldy.
"Go Naked in the World"/"The Lawbreakers."—D. G. Adams, Regal, Kirkcaldy.
"The Secret Partner"/"Ring of Fire."—D. G. Adams, Regal, Kirkcaldy.
"Gigi."—B. Baron, ABC, Streatham.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „

Caps 2d. per word extra. Box No. 1/- extra.
Single insertion rate for display and semi-display advertising on this page is £2.4.0 per column inch. Series rate on request.

All Classified Advertisements must be prepaid and received by Friday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service :

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

SITUATIONS VACANT

BBC requires Film Recordist (male) in Glasgow to be responsible for operation of mobile sound-on-film recording equipment under all conditions, and of static recording equipment as required. Thorough knowledge and experience of modern sound-on-film technique in both photographic and magnetic fields essential. Must be prepared to travel in U.K. and overseas at short notice and to be away for long periods. Ability to drive a car essential. Tuition can be arranged for non-drivers. Salary £1,230 (possibly higher if qualifications exceptional) rising by five annual increments to £1,555 max. p.a.—Requests for application forms (enclosing addressed envelope and quoting reference 62.G.17.KW) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC requires Assistant Film Editor in Bristol to assist Film Editors in all matters relating to film editing including cutting 16- and 35-mm. negatives from cut rushes, marking up and ordering opticals and matching cutting copies. Applicants must have assisted in handling 16- and 35-mm. cine film in professional cutting rooms. Salary £905 (possibly higher if qualifications exceptional) rising by five annual increments to £1,155 max. p.a. Initial appointment may be on grade with starting salary £760 with promotion to higher grade when fully qualified after a period of training.—Requests for application forms (enclosing addressed envelope and quoting reference 62.G.16.KW) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

ASSISTANT required by television and documentary film production company to take charge of library, despatch and for general maintenance. Progressive post for the right person.—Write details of experience, to N., Box 241, Kinematograph Weekly.

We have just been instructed to offer

TWO ESTABLISHED CINEMAS

in pleasant and much sought after South Coast resorts having large residential populations, and which, during the Season, are substantially increased. In each case both carry on profitable trading and there is ample scope to greatly improve the existing profits under capable and efficient management.

The cinemas are to be sold separately and the purchase price for the Leases and Goodwill is in the region of £12,000 for one and £34,500 for the other.

Further particulars will be supplied to Principals only upon evidence of bona-fides and cash resources available.

Sole Agents:

HARRIS & GILLOW

93/95 WARDOUR ST., LONDON, W.1 GER 2504

SITUATIONS VACANT—contd.

CINEMA MANAGER required.—Full particulars, copies references and salary to General Manager, Isle of Wight Theatres, Ltd., George Street, Ryde, I.o.W.

RESIDENT MANAGER, independent circuit, Midlands city. Permanent position.—State age, experience, K., Box 238, Kinematograph Weekly.

RESIDENT Manager required, Plaza, Northwich. — Applications to R. H. Godfrey, Empress Cinema, Runcorn.

APPLICATIONS invited from experienced Managers and Projectionists.—Shipman and King Cinemas, Ltd., Wellington House, 125, Strand, W.C.2.

CHIEF PROJECTIONIST required for modern cinema in Home Counties. Accommodation available. R., Box 245, Kinematograph Weekly.

SITUATIONS WANTED

EXPERIENCED Manager seeks position, Central or East London, Essex, Greater London.—O., Box 242. Kinematograph Weekly.

THOROUGHLY experienced, reliable Operator, wide experience, seeks position. Country cinema. — Q., Box 244, Kinematograph Weekly.

CHIEF Projectionist seeks position. Home or abroad. — P., Box 243, Kinematograph Weekly.

FOR SALE

FOR SALE. Cinema in Ayrshire.—Particulars, L., Box 239, Kinematograph Weekly.

FOR SALE, 1—631 GB-BH Projector complete with speaker, transformer, stand, rewinder and splicer. 63 in. x 47 in. screen with case, waterproof covers, etc. Used once. £225 o.n.o. To be seen in London, City area, by appointment.—Write Box 991, c/o Walter Skinner, Ltd., 20, Copthall Avenue, London, E.C.2.

FOR SALE. — ENTIRE CONTENTS OF CINEMA. R.C.A., L.G. 230 4-track Stereophonic Sound equipment. Simplex Projectors (recently overhauled). Peerless Magnarcs and Rectifier. Emergency lighting equipment. 36-ft. screen, stage equipment, curtains. All in first-class order. 196 tip-up mahogany frames, rose-coloured velvet chairs. 414 tip-up moquette chairs. 300 iron frame seats, carpeting, walnut sales kiosk, walnut cash desk and sundries.—BIRCHFIELD CINEMA, BIRCHFIELD ROAD, PERRY BARR, BIRMINGHAM.

WANTED

REDUNDANT Horizontal and Vertical Diesel Engines and Generating Sets wanted for export. — Full details to Vizard, 39, Essex Road, Leicester.

CINEMA TO LET

UNIQUE opportunity to acquire Lease. Excellent Cinema, Essex. Strong Solo situation. Entirely unopposed.—M., Box 240, Kinematograph Weekly.

"BARGAIN OF THE WEEK"

Poor Light? It Need Not Cost £100's to put it right. In stock for immediate delivery Kalee Lightmasters, Presidents, Universals and Commanders. Peerless Magnarcs and Monarcs from as little as £20 per pair. Write, phone or call with requirements for exact quote.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

CAMPBELL FILM SERVICES

FILM EDITING FACILITIES
2 CUTTING ROOMS, 35 mm-16 mm

15 BLACKHEATH RD., GREENWICH, S.E.10
TIDEWAY 5163 and 6699

BRITAIN'S FOREMOST

BINGO EQUIPMENT

BLOWERS — ILLUMINATED INDICATORS — CAGES

USED BY THE LEADING CINEMAS, DANCE HALLS, CLUBS, AMUSEMENTS, etc., throughout the Country.

Send for illustrated circular

Sole Distributors: **MORRIS SHEFRAS & SONS LTD.**
225 Blackfriars Road, London, S.E.1. Phones: WATerloo 2675/6
Established over 35 years

A FEW SHILLINGS
spent on a

CLASSIFIED ADVERTISEMENT

in the

Kine

will pay
handsome dividends

★

Send your "Smalls" TODAY!

IMPORTANT

When replying to small Ads. do *not* enclose original references or documents. SEND COPIES ONLY in the first instance. When addressing Box Numbers be sure you quote the correct number.



Reconditioned 35 mm GBN Portable Sound Projectors fully overhauled and guaranteed. All spares and lamps available from stock.

We have a large selection of splices, spools, exciter lamps, rewinders, 35 mm equipment in stock.

Prices on application:
HARRINGAY PHOTOGRAPHIC SUPPLIES LIMITED
423, Green Lanes, London, N.4. MOU 5241/2

"WANTED COMPLETE PAIRS 35mm PROJECTORS" Write giving details.